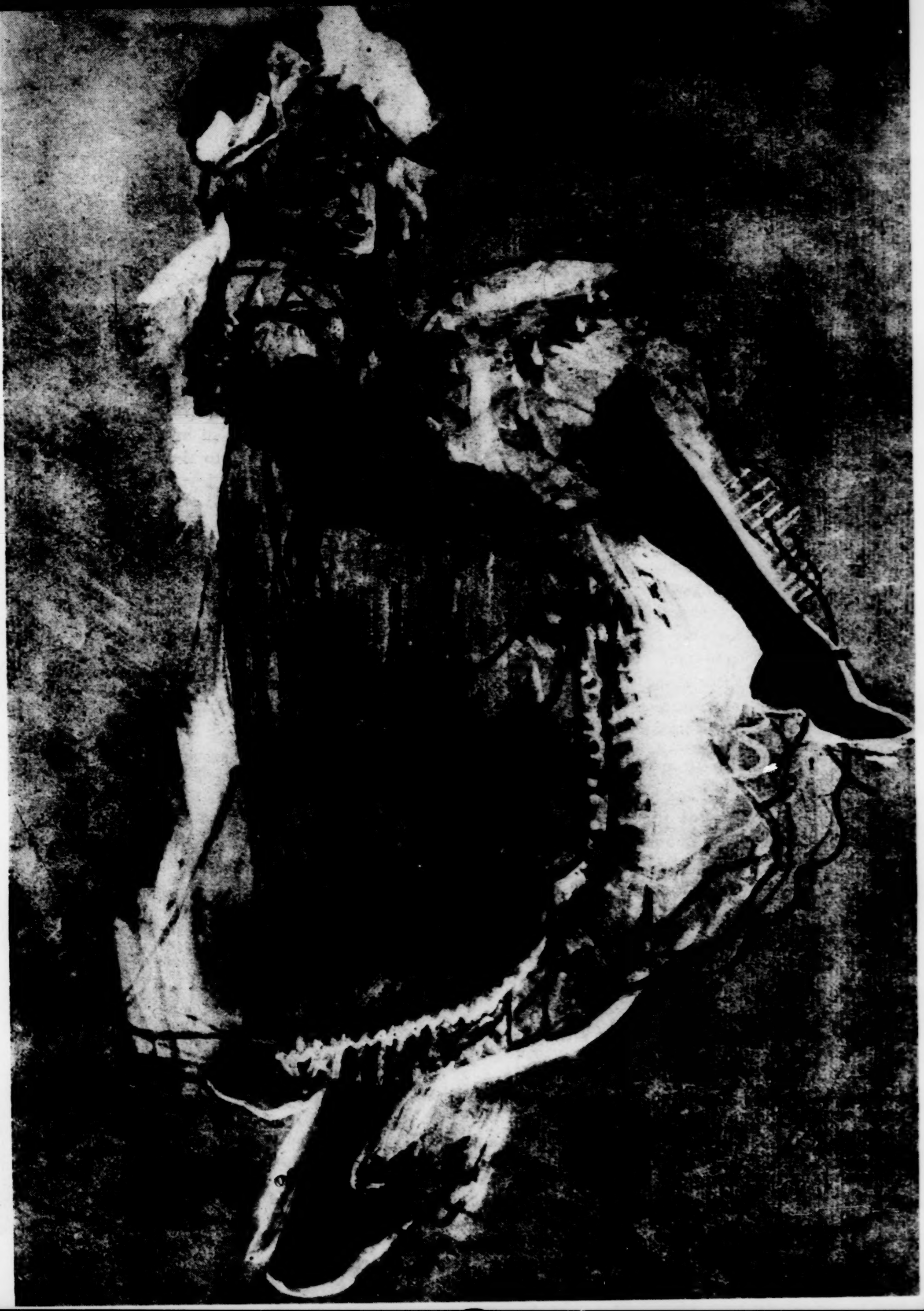
march 1953

50 cents

dance magazine



- **Cancan Dancers of the Moulin Rouge**

How a Depression-Born Improvement in Toe Shoes has been Helping Teachers and Students ever since

It's no secret in dance circles that an active ballerina needs several pairs of toe shoes every week . . . or that in classes where teachers and students take ballet seriously several pairs of toe shoes a year may be needed.

And since talent and money don't always go hand in hand, the cost of keeping students in toe shoes has sometimes been the straw that broke the camel's back as far as continuing or even starting the lessons so many youngsters yearn for above everything else in the wide world.*

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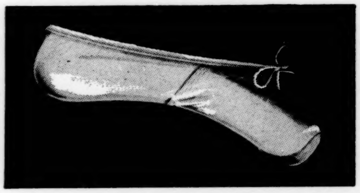
Of course, there is no depression today, but Capezio Duro-Toe Shoes are still *first choice* where durability and economy are considerations.



*Very young children are no longer put on their toes today. In fact, Capezio Toe Shoes are not available under size 12.

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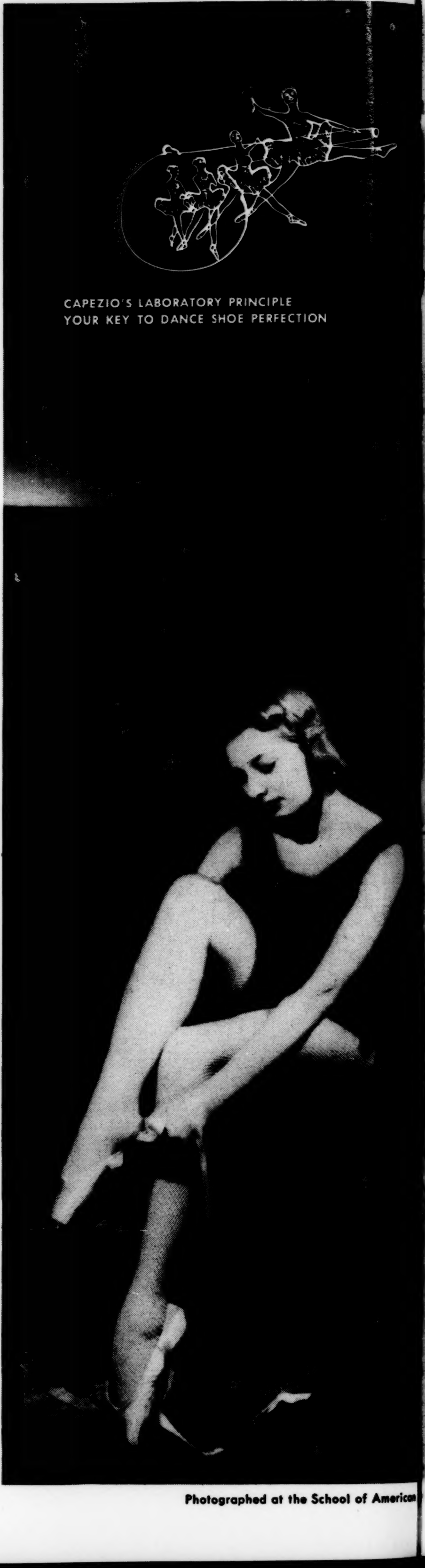
CAPEZIO'S LABORATORY PRINCIPLE
YOUR KEY TO DANCE SHOE PERFECTION

Photographed at the School of American

News of Dance and Dancers....

Last minute news...

As we go to press final negotiations are being made for a rapid-fire six week tour of five N. Y. C. Ballet stars. One- and two-night stands throughout Texas, Okla., La., Ala., Ga., and Va. are planned for the company which consists of **Maria Tallchief, Andre Eglevsky, Melissa Hayden, Patricia Wilde** and **Michael Maule.** Repertory to be principally from Balanchine works, with two-piano accompaniment. The tour is scheduled to open in Houston on March 13th.

From Mar. 11 to 18th, "Poor Eddy", a ballet biography of Edgar Allen Poe will be presented at the Brander Matthews Theatre at Columbia University. **Doris Humphrey,** who has just completed a new work for the José Limon Co. "Ritmo Jondo" (working title) is doing the choreography. **Charles Weidman** acts and dances the role of Poe in the drama wherein eight Poe poems, danced, carry on the action of the play. Commissioned by the Ditson Foundation, "Poor Eddy" was written by Elizabeth Dooley, music by Albert Revitt.

●

N. Y. C. Ballet rests?

After its 12 week City Center season, which grossed nearly half a million dollars, **N. Y. C. Ballet** appeared in Baltimore on Feb. 12 & 13 and in Washington, D. C. Feb. 14, 15 and 16. Following a 2 week rest period, they begin rehearsals for a spring season beginning May 5th, ending June 14th.

Lew Christensen, N. Y. C. Ballet's Administrative Director, who is also the Director of the San Francisco Co. is currently teaching N. Y. C. Ballet his "Filling Station". "Jinx" is the other Christensen ballet in the repertoire. Another work now being added to the repertoire is "The Filly" choreographed by **Todd Bolender** to music by **John Coleman.**

George Balanchine, having tastefully staged Stravinsky's "The Rake's Progress" which was premiered on Feb. 14th at the Metropolitan Opera, leaves for Italy to stage several new works for La Scala ballet in Milan. He'll be back for the spring season. **Tanaquil LeClercq,** the new Mrs. Balanchine, accompanies him.

●

Monte Carlo in shift...

Aristole Onassis, Greek shipping magnate whose fabulous fortune was barely nicked by it, has purchased the controlling interest of Monte Carlo, including its gambling and entertainment facilities. He thereby makes the decisions about one of ballet's most historic homes, the **Theatre de Monte Carlo.** The surprised 300x-millionaire now finds himself besieged by numerous ballet managers, each of whom claims rights to name and residence.

●

Points of interest...

Leon Danielian is scheduled to join the San Francisco Ballet for the month of April and to guest with them in L. A. during the first week of May... **Edouard Borovansky** is due in N. Y. during March, looking for stars to sign up for his Australian company... **Alicia Markova** left N. Y. Feb. 24 for Sadler's Wells appearances.

Tamara Toumanova, who plays and dances the part of Pavlova in "Tonight We Sing" was one of the most prominent of the 300 prominent guests to attend the Midnight Soiree following the Radio City Music Hall, Feb. 12th premiere of that film. Guest of honor at the swank social event was impresario **S. Hurok,** upon whose career the technicolor musical is romantically based... **Mary Hunter,** theatre director especially known for her production of "Ballet Ballads" is arranging a company of 20 to tour next fall in "Musical Americana", a folk concert in dance and song. **Jerome Robbins** is scheduled to contribute choreography for a dance story... News is that **Roland Petit** will choreograph and play the leading role in the French "Pal Joey" now being prepared in Paris for an April 8th opening at the Empire Theatre there. For six weeks before that Petit will be at the same theatre with his own newly reconstructed ballet company... The modern dance season planned for a Broadway theatre in April is still in the process of formulating plans and programs, although **Martha Graham, Pearl Lang, May O'Donnell, Merce Cunningham, Helen McGehee, Jose Limon & Co.** are among those named to appear on it.

●

Fatal Mystery...

The sad death of British ballet designer **Sophie Fedorovitch** is clouded in mystery. She was found dead in a gas-filled room in her London home on Jan. 26. The results of the Feb. 8th inquest have not yet been received, but the general belief is that it was an accident that removed this deeply beloved personality from life's stage. Mary Clarke's tribute appears in April.

●

Ear to the ground...

Ballet Theatre's co-director **Oliver Smith,** just returned from Hollywood where he designed MGM's "Band Wagon", takes on similar chores for "Carnival in Flanders", the Paula Stone-Mike Sloane musical for which **Jerome Robbins is scheduled** to do the choreography.

Lester Horton, who brings a company of eight to the 92nd St. "Y" on March 28 and 29th, is the director and choreographer of the Lester Horton Dance Theatre, which has existed since 1946 and which performs in its own little Los Angeles theatre on Fridays and Saturdays six months a year. The programs will consist of five works from the Dance Theatre's repertory, with **Carmen de Lavallade** and **James Truitte** featured... The New York Ballet Club announces its third Choreographer's Night for April 12th at the Central Needle Trades H. S. New ballets by **Ben Harkavy, Valentina Belova, Fedor Lensky** and **Job Saunders** to be presented.

●

New Dance Group Presentations..

The three Festival performances scheduled for the Ziegfeld Theatre by the New Dance Group Presentations (Feb. 22 and March 1) bring Broadway premieres to ten modern dance works.

One of the several unusual features of the New Dance Group Festival is the distinguished group of performers who are listed as members of the company. They include many soloists whose concert work is well known. We quote the New Dance Group Presentations. "In a step to create an organization which, like the ballet companies, will perform works by a variety of choreographers, we are presenting a company which includes: **Mary Anthony, Ronne Aul, William Bales, Irving Burton, Charles Czarney, Dorothea Douglas, Jane Dudley, Eve Gentry, Joseph Gifford, Andora Hodgin, Gerald Jacwith, Billie Kirpich, Lila Lewis, Donald McKayle, Muriel Manings, Sophie Maslow, Carl Morris, Betty Osgood, Nona Schurman, Beatrice Seckler, Alvin Shulman, Anneliese Widman** and **David Wood.** Additional soloists are **Hadassah, Daniel Nagrin** and **Charles Weidman. Donald McKayle** brings in his company for "Games".

●

New musicals...

Three musicals brought their wares to Broadway during the month of February; **"Hazel Flagg"** to the Mark Hellinger on Feb. 11 (see pg. 12); **"Maggie",** based on Barrie's "What Every Woman Knows", to the National on the 18th (choreography by **June Graham** with **Kathryn Lee, Marc Platt** and **David Nillo** as featured dancers); and **"Wonderful Town"** (see photo on pg. 68) to the Winter Garden on Feb. 25th.

●

News and Notes...

Gottfried Von Einem, German composer of such ballets as "Rondo of the Golden Calf" and "Pas de Coeur", is in N. Y., and about to tour the country as guest of the State Department... The Kamin Dance Bookshop gave an autographing party for **Alicia Markova** on Feb. 19, in honor of the publication of Anton Donlin's book on the life and art of the ballerina. . . Phyllis Nahl, known professionally as **Antonia Cobos,** (choreographer of "Madronas" and other works) was married on Feb. 3 at the Madison Ave. Presbyterian Church to John de Cuevas, son of the Marquis and Marquesse de Cuevas. His maternal great grandfather was John D. Rockefeller, Sr.

Going to Europe? . . .

Among the additional features being gradually added to your bigger-than-ever DANCE Magazine will be monthly schedules of important dance performances abroad during the coming tourist season.

In the news . . .

The recently organized **Birmingham (Ala.) Civic Ballet** made its last public appearance on Feb. 7th. . . English ballerina **Barbara Barrie** has joined the faculty of the University of Utah as assistant to Willam Christensen (see Feb. issue). A member of numerous European ballet companies in the west, she was most recently in Hollywood coaching **Moira Shearer** in an as-yet-unreleased MGM film. . . **Ethel Butler** augmented her Washington, D. C. dance group with a small group of actors and presented Yeat's dance drama "The Only Jalousy of Emer" on Jan. 24 and 25. . . In Milburn, N. J. the **Young People's Dance Theatre** presents its 12th annual spring concert on Sunday, Mar. 15th at the well-known Paper Mill Playhouse. They perform at the unusual hour of 7:00 p.m. . . **Gertrude Lippincott** takes a nine months leave of absence as director of modern dance at the Minneapolis YMCA to teach at Mills College in Calif. . . Word reaches us from the Cecchetti Council in Michigan that **Mary Skeaping** presented a week of work to some 60 teachers and students, under the auspices of the Council, before she left for England.

Under the direction of **Lucas Hoving** the modern dance department of the Silvermine Guild of Artists has gained much momentum. From Feb. 17 thru March 24th, while he is on tour with the Jose Limon Co., **Charles Weidman, Pearl Lang, Mary Hinkson, Rod Alexander** and **Nina Fonaroff** will be guest artist-teachers at the Norwalk, Conn. school.

In and around New York . . .

Greek choreographer **Agapi Evangelidou** sailed for her native land on Feb. 6th, the week after **Senia Solomonoff** returned from three months in England and the continent. Among the many items he brought back to his 52nd St. emporium were thousands of back copies of the erstwhile "Ballet". . . **Danny Hoctor** and **Betty Byrd** are performing nightly at the Persian Room. . . The Kathryn Dunham Dancers resting, a painting by Corinn Rowe is one of the many paintings of dancers on exhibit at the Artists Equity show in its new building at 13 East 67th St. The show, which remains through Mar. 30th is entitled "Theatre in Art" . . . The Village Dance Center announces an informal dance concert the 1st Sunday of every month — **Marion Scott, Lynn Blanchard** and **Edith Stephen** to be among the performers. Dancers interested in appearing may write to the Center at 430 Sixth Ave. . . **Jeanette Tannan,** formerly of the Ballet Russe de Monte Carlo, was featured in the latest of the Radio City Music Hall extragavanzas, "Many Waters".

Here and there . . .

Carmelita Maracci presents a completely new dance program in her March 28th appearance, with company, in Hollywood's Philharmonic Auditorium. . . Impresario **Mary Bran** also presented **Harald Kreutzberg** in Feb., and introduces **Jose Limon & Co.** to L. A. on March 13 and 14. . . Kreutzberg's New York appearances are on Feb. 22nd and 23rd at the Needle Trades H. S. . . **Felicia Conde**, the only dancer appearing with a company of 36 singers and instrumentalists, is featured in Fred Waring's "Festival of Song", now on a 16-week tour, which she and **Marc Breaux** staged and choreographed.

In Canada . . .

The **1953 Canadian Ballet Festival** is scheduled to take place in Ottawa this year, during the week of April 27th. During the last two weeks of February **Margaret Young,** this year's adjudicator, travels the width and breadth of Canada to view possible participant companies. The **Winnipeg Ballet**, previously an important part of the Festival, will be missing this year because of earlier committments.

Summer plans . . .

This summer will be the 13th time **Hanya Holm** will be in charge of dance activities at the Colorado College Summer School in Colorado Springs. Session is from June 15-Aug. 7 and includes classes in technique, theory, composition, dance history, music as well as a teaching workshop. **Oliver Kostock** and **Molly Lynn** will assist.

Connecticut College will have its sixth session of the School of the Dance this summer, July 13 through August 23. N.Y.U. has dropped out of the sponsorship but **Ruth Bloomer** and **Martha Hill,** remain co-directors. **Doris Humphrey, Louis Horst, Jose Limon, William Bales, Jane Dudley, Sophie Maslow** and **Hazel Johnson** all return for the sixth time too. **Martha Graham** joins the faculty for the 1st week and will be followed by **Robert Cohan,** who will teach Graham technique. . . Doris Humphrey will teach composition and direct a repertory class, Dance notation will be taught by **Helen Priest Rogers.** A two-week refresher course is being offered for directors of dance in schools and colleges from Aug. 10 thru 23rd, and a course in dance methods and materials for elementary and secondary schools will again be presented. **Lucas Hoving** will again teach demonstration classes with groups of local children upon whom theory is practiced. The enthusiasm of the "guinea pigs" is so great that 50% of the youngsters who applied last year had to be turned down. The sixth American Dance Festival, artists not yet announced, will take place the week of Aug. 17th.

Summer events . . .

NADAA announces its completed arrangements for the summer of 1953: 14 sessions in 6 cities. . . Los Angeles-Hollywood, Houston, Chicago, Detroit, New York and Boston. Each offers a teachers' Seminar Conservatoire and a Junior Seminar for advanced students.

The **DMA**, which this year for the first time has a west coast convention as well as one on the east coast, announces its dates. The convention in San Francisco sponsored by DMA, Inc., DM of Calif., Inc. and ADT of So. Calif. will be between June 28 and July 2. In N. Y. its Normal School will be July 27-31, and Convention from Aug. 16-22.

Dates for **CNADM** in Chicago are: Normal School Aug. 3-15, Convention Aug. 16-22.

The **American Society** of Teachers of Dancing will meet at the Astor Hotel in N. Y. from Aug. 9-14.

Association news . . .

Member delegates from Boston and Phil. are expected to attend the semi-annual meeting of the **National Council of Dance Teachers** to be held Mar. 8 at 2:00 p.m., the Hotel Astor, N. Y. . . . **Kathryn Ellen Lewis** and **Fred Frobose**, arranged the program for the last meeting of the N. Y. Society of Teachers of Dancing on Feb. 8th at the Hotel Astor. . . Club #16 of the Ohio DMA will have a one-day convention on Mar. 1st in Cleveland. . . In Washington, D. C., DMA's Chapter 17 held its 14th Annual one day convention on Jan. 25th. Faculty members were **Alice Brodfield, Alexis Dolinoff, Danny Hoctor,** and **Thomas Riley**. . . Jan. 25th open meeting of the Associated Dancing Teachers of N. J. featured the teaching of **Dorothy Palmer** (Pres.), **Vida Blunden** and **Larry Decker**. . . **Richard Ellis**, formerly of the Sadler's Wells Ballet, was on the faculty of the Feb. CNADM meeting. **Betty Mae Harris** of Boone, Iowa, was appointed CNADM Supervisor-at-Large for the U. S., Canada and Hawaii.

(continued on page 69)

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March Calendar of Events N. Y. C.

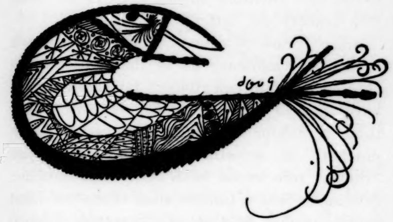
Mar. 1	**Merry-Go-Rounders** 92nd St. YM-YWHA; 2:40 p.m.
Mar. 2	**Nataraj Vashi, Hindu dancer** 92nd St. YM-YWHA; 8:40 p.m.
Mar. 7	**Sinda Iberia & Co.** Central H.S. of Needle Trades; 8:30 p.m.
Mar. 8	**Walter Terry interviews Harold Lang** 92nd St. YM-YWHA; 2:40 p.m.
Mar. 8	**New Dance Group Presentations** (Stage for Dancers) Cooper Union; 8:15 p.m.
Mar. 10	**Brooklyn College Dance Group and Sarah Lawrence Dance Group** (Stage for Dancers) H.S. of Homemaking, Brooklyn; 8:30 p.m.
Mar. 11	**Erick Hawkins** Brooklyn Institute of Arts and Sciences; 8:30 p.m.
Mar. 13	**Lecture by La Meri: "Ethnic Costumes"** Ethnological Dance Center; 5:00 p.m.
Mar. 14 & 15	**H. S. of Performing Arts** (Stage for Dancers) 92nd St. YM-YWHA; 8:00 p.m.
Mar. 14	**Sophia Delza, Chinese Theatrical Dances** Brooklyn Museum; 3:00 p.m.
Mar. 21	**May O'Donnell & Co.** Central H.S. of Needle Trades; 8:30 p.m.
Mar. 21	**Juana, dance portraits of many lands** 92nd St. YM-YWHA; 8:40 p.m.
Mar. 22	**Walter Terry interview;** to be announced 92nd St. YM-YWHA; 2:40 p.m.

Mar. 22 **H. S. of Performing Arts** (Stage for Dancers) Cooper Union; 8:15 p.m.

Mar. 22 **Choreographers' Workshop** 92nd St. YM-YWHA; 8:40 p.m.

Mar. 28 **Lester Horton & Co.** 92nd St. YM-YWHA; 8:40 p.m.

Mar. 29 **Lester Horton & Co.** 92nd St. YM-YWHA; 2:40 p.m.



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Mar. 1- 4	Cleveland, Ohio
5- 7	Toledo, Ohio
8-14	Detroit, Mich.
15-18	Columbus, Ohio
19	Dayton, Ohio
23-28	Minneapolis, Minn.
30, 31	Madison, Wisc.

Slavenska-Franklin Co.

Mar. 3- 4	Salt Lake City, Utah
6	Salem, Ore.
9	Portland, Ore.
10	Tacoma, Wash.
11	Seattle, Wash.
12	Victoria, B. C.
13, 14	Vancouver, B. C.
17-22	San Francisco, Cal.
22-31	(Los Angeles and Valley towns)

Jose Limon & Co.

Mar. 2	Cedar Rapids, Iowa
3	Omaha, Neb.
5, 6	Eugene, Ore.
7	Seattle, Wash.
9	Santa Cruz, Cal.
12	Santa Barbara, Cal.
13, 14	Los Angeles, Cal.
16	San Francisco, Cal.
18	Salt Lake City, Utah
19	Provo, Utah
21	Greeley, Col.
23	Columbia, Mo.
24	Denton, Tex.
25	Laredo, Tex.
27	Macon, Ga.
30	Atlanta, Ga.
31	Florence, Ala.

Ballet Russe de Monte Carlo

Mar. 2	Huron, S. D.
3	Yankton, S. D.
4	Brookings, S. D.
6	Maywood, Ill.
9	Miamisburg, Ohio
10	Chillicothe, Ohio
12	Winchester, Va.
13	Blacksburg, Va.
14	Pikesville, Md.

Ballet Theatre

Mar. 2- 7	San Francisco,
8	Oakland, Cal. (Matinee)
8	San Francisco, Cal. (Evening)
9	San Jose, Cal.
10	Berkeley, Cal.
11	Richmond, Cal.
12	Sacramento, Cal.
14	Salt Lake City, Utah
16	Colorado Spa., Col.
17	Wichita, Kan.
18	Topeka, Kan.
19	Lawrence, Kan.
20	Kansas City, Kan.
21, 22	St. Louis, Mo.
23	Des Moines, Iowa
24	Davenport, Iowa
25	Burlington, Iowa
26	Madison, Wisc.
27, 28	Milwaukee, Wisc.
31	Minneapolis, Minn.

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The Hamilton Trio on "Show of Shows"

a Monthly Feature

looking at TV

with Ann Barzel

● Television dance is not the art it could be. In fact, today, it is not nearly so interesting or imaginative as it was in the day of the seven inch screen and the miniscule one-camera studio with its extravagantly experimental choreographers, unpaid dancers and accommodating cameramen.

Since television has been taken over by big business which can pay high prices, the high prices are going to singers, comedians and gag writers. Everyone has forgotten all that talk about TV being a visual art, and dance has for the most part been relegated to an incidental role in the surviving variety shows. Except for an occasional local program in Chicago (which almost gave the new medium a style before New York and Hollywood woke up in time to scotch it) no one pays attention to that high-brow twaddle about "utilization of the medium".

In spite of these unpromising aspects a lot of dancers are stepping before the country's cameras and a lot of people are looking — me too. Partly, it is hope, mingled with curiosity, and partly it is because it takes no effort to look. We have even worked out a system of keeping busy during the singing.

The programs most consistently hospitable to dance this year are "Omnibus" (Sunday afternoons — CBS), "Show of Shows" (Saturday nights — NBC) and Kate Smith's weekday afternoon stint (NBC).

Jean Babilee's appearance in his short ballet, "The Dagger", was the most satisfactory of the "Omnibus" dance offerings. It was another essay in Babilee's favorite subject — love and death with a sincere young man and a cold-hearted young lady the protagonists. The piece managed to convey the high-pitched dramatic intensity of the young dancers. Babilee's personal performance gained force by the closeness of the quarters. He literally hurled himself through doors and against walls. Although it was a film, not a live presentation, the quality was good.

A less satisfactory French filmed ballet on this program was "Dance Congress", a pointless conglomeration of dancers converging at Orly Airport. Among them was Paris Opera star Denise Bourgeois, who danced quite well in a chic traveling dress and toe shoes.

On December 28 "Omnibus" included a visual presentation of Moussorgsky's "Pictures at an Exhibition" with comments by Leopold Stokowski and choreography by John Butler. Among the dancers bringing to life the "Serenade", the "Chick and the Rooster" and the "Catacombs of Rome" were Jose Limon, Mary Hinkson, Glen Tetley, Kazmir Kokitch and John Butler. Jose Limon was an effective clerical figure in the grey shadows of the catacombs.

José Greco and some of his company added zest to "Omnibus" on January 11. El Cortijo was understandably terrific.

"Show of Shows" producer Max Liebman has been a good friend to dance since his summer camp days — or it could be stated vice versa. His television program features the best regular ballet group on the air and choreographer James Starbuck does well by them. They may be called on to make as many as five costume changes during one program with footwork in everything from toe shoes to sneakers but there is a greater respect for their work than dancers command on neighboring waves.

"Show of Shows" also presents regularly dancers Mata and Hari, the Hamilton Trio and Bambi Linn and Rod Alexander as well as guest stars like Alicia Markova and Frederic Franklin. Above all there are the ballet burlesques featuring Imogene Coca and devised by James Starbuck that are especially relished by the dance cognoscenti.

Markova followed up an early success in excerpts from "Les Sylphides" with a holiday appearance in the Snowflake scene from "The Nutcracker", partnered by Starbuck. We presume Starbuck's substitution of trousers for the white tights of "Sylphides" was a concession to male America's intolerance towards the accoutrements of classic ballet. (And don't think he doesn't know what he is up against. Just visualize the audience — farmhands in North Dakota, miners in West Virginia, cowboys in Colorado — getting a view of the "Sylphides" pas de deux for the first time!)

Talking of television costuming — there is one taboo that "Show of Shows" seems to have shelved this season. A few other programs have followed suit. It is the matter of bare feet. In most instances modern dancers have been instructed to wear sandals. One chap on the Wayne King show was directed to wear sneakers lest he offend by dancing barefoot into a million living-rooms. Modern and primitive dancers can now wiggle every toe freely.

And back to guest stars — following Markova's poised appearance as mistress of ceremonies, "Show of Shows" called in Frederic Franklin to air his British accent as master of ceremonies on January 17. He was his usual genial self and the studio audience gave evidence of lavishing more than the usual adulation. His way with lines, not to mention his way with white tie and coattails was to-the-manor born. (We have always found that anything anyone does in the theatre, dancers do better.)

Since "Show of Shows" plays not so much to a select audience as to the millions (including the aforementioned farmhands, cowboys, not to mention teenagers) we rather think Franklin in the Trepak from "Nutcracker" or something reminiscent of his "Rodeo" role would have been more suitable. Instead he was a brutish slum character (first cousin to his Stanley of "Streetcar Named Desire") taking part in a violent encounter that ended in murder. Pauline Goddard and Wallace Siebert assisted in this.

The Hamiltons are by way of becoming a household word in dance. We were almost taken aback recently on hearing them discussed knowingly by the Hopalong Cassidy set. The trio has created an individual style based on the drama of pulsing rhythm and the intensification of a movement by its multiplication by three. They are most clever in their story or situation numbers, but when they do something like "Blue Violins" (Jan. 31), an essay in syncopated movement, one realizes what excellent dancers they are, and how suited pure dance is to television.

Bambi Linn and Rod Alexander are comparative newcomers to "Show of Shows", but their freshness is more than that of new faces. They bring a joyousness to the screen and an intimacy appropriate to home viewing. Theirs is not the false vivacity that Broadway wears, but a radiance that comes with free, sure movement of well-trained dancers. The series of pas de deux that Bambi and Rod have shown recently are built around slight episodes like the one about the newlyweds in search of a house and lot, or a pair of deserted "dates" at a college prom, or jivers in a record shop. But it always leads to the important part, a dance. The wide vocabulary of lifts the pair has developed continues rather than breaks the fluidity of their dance. On Jan. 24 Bambi Linn and Rod Alexander danced a Strauss waltz (Bambi on pointe) that has our vote as the best television dancing of the month.

Mata and Hari returned to the "Show of Shows" on Feb. 7 with a new number titled "Terror". To a score by Lothar Perl they frightened one another with a deliberateness more terrifying than violence. A scarf, a noose-like curtain cord, several unexpected turnings of the tables kept the audience in as much suspense as the victims. As in all their work Mata and Hari used dance as freely as mime to tell the tale.

Melissa Hayden and Andre Eglevsky are the most important of the many dancers who appear frequently on the "Kate Smith Show". Their tabloid version of "Swan Lake", arranged by Eglevsky, had snips of all the important dances and a new ending — the Prince dissolving as he walked toward the lens of the camera.

Miss Hayden can certainly be a wonderful Swan Queen, but it was frustrating to have the pas de deux broken up by deletions. Every time you were ready to see some familiar bit the action jumped several steps ahead. A half dozen members of NYC ballet filled in the sketchy bits of corps work. The pas de quatre was memorable because it was the only time we have seen it with the girls accomplishing the almost impossible feat of not keeping together.

On Jan. 13, Balanchine's "A la Francaix" was danced with Eglevsky, Hayden and Janet Reed in their customary roles. A gay Parisian background made the piece seem more frothy than usual. But it was all too much for Kate Smith. Customarily she introduces performers with superlatives and sees them off with an accolade of praise. After this little romp all she could do was murmur something about how mystifying some modern ballets were and that she preferred the pretty ones but she supposed dancers had to do some things of this type.

On Feb. 3, however, Miss Smith found the doings of Hayden, Reed and Eglevsky more to her liking. "That's very cute" was her edict. It was. The dancers had just appeared in Balanchine's abbreviation of the "Fledermaus" situation titled "The Countess Becomes the Maid". Janet Reed was irrepressible as the gamin maid who flirted outrageously and danced with bubbling lightness. Melissa Hayden was the sophisticated countess and Eglevsky expressed a man about town with that same commanding gesture of the left hand that suffices to establish the Prince in "Swan Lake" or any other role he is dancing. Obviously Eglevsky is hired for his pirouettes and entrechats and Balanchine gave him opportunities to do them.

Meanwhile one of television's most talented choreographers, Tony Charmoli, is striving valiantly to present "Glow Worm" and "Lady of Spain" in new ways week after week on "Your Hit Parade" (Saturday nights — NBC). Remembering Pavlowa's directoire Gavotte to "Glow Worm" perhaps that toe strut on pointes on Feb. 7 wasn't so far-fetched. But it was corny and we expected better dancing especially from lovely Virginia Conwell who is one of the reasons to sit around for another half hour after "Show of Shows" signs off on Saturday nights.

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Maria Tallchief and Andre Eglevsky in "Scotch Symphony".

The Season in Review

by Doris Hering

New York City Ballet
Season ending January 25, 1953
New York City Center

As we look back over the New York City Ballet's twelve week season, we realize that our greatest satisfaction came, not from the nine premieres, but from older works like Balanchine's "Serenade", "Four Temperaments", "Concerto Barocco", and "Symphonie Concertante"; Tudor's "Lilac Garden"; and Robbins' "The Cage" and "Age of Anxiety". These works grow with every re-seeing because they plumb the deepest expressive facets of danced movement — and because those wonderful New York City Ballet dancers concentrate on every performance as though it were the first.

Of the four Balanchine works, "Serenade" is the most radiant. The spontaneity of its creation sifts through in a thousand subtle ways to reaffirm the wonder that Balanchine himself must feel at the miracle that is dance. In a sense, "Serenade" contains the sum-total of dance experience — both abstract and dramatic. There are strange wisps of love themes, of partings and sorrow and fulfillment and rejection that slip in and out like sighs and unspoken words. And there is pure dance in all its innocence.

In "Serenade" everything has magic — from the simplest turnout in first position, to an extended hand coming down to lie against the dancer's cheek — from a modest little port-de-bras done in unison, to a dancer in arabesque being turned by an unseen hand — from solo figures isolated in space to the whole corps bursting into jeté turns in a wide circle. And nothing could be more "right" than the final moment of apotheosis when the ballerina is bourne aloft by three men and carried offstage as she melts into a backbend. It brings the dramatic undercurrent to a pitch and at the same time, ecstatically sums up the movement impetus.

"Serenade" might be called Balanchine's votive offering to the art he serves. Although it is more than eighteen years old, the dew of discovery lies glistening upon it.

Although "Concerto Barocco" and "Symphonie Concertante" intervene chronologically, "Four Temperaments" is in some ways closer to "Serenade" in basic approach. No matter how arbitrary and perverse the movements of "Four Temperaments" may appear, they have the same sense of wonder and discovery that one finds in "Serenade". It is a master choreographer at play — liberated rather than confined by the music — challenged rather than fettered by the human bodies upon which he must make his designs. While "Serenade" is limpid, "Four Temperaments" is steely and capricious. Balanchine sends his dancers into violent front extensions that end in buttery back falls. He twirls his girls off-center like crooked tops. He pits tension against rag-like relaxation with endlessly exciting results. And as in "Serenade", the final moment is a glorious summation of the kinds of movement energy that have poured into the work. It is a moment of stunning contrast — with the corps de ballet motionless upstage while the female principals are turned or lifted by their partners downstage.

"Concerto Barocco" and "Symphonie Concertante" are more concerned with the structure of dancing, less with the adventure. In "Concerto Barocco" the gentle simplicity of "Serenade" gives way to a confident elegance. Here the choreographer is not discovering his medium. He is in complete mastery of it. His dancers mass in strict fugues — their arms lift in complex counterpoints. Even the contours of their bodies seem somehow firmer, the outlines of the dance more rigid.

"Symphonie Concertante" is perhaps the most musical of the four. In it the pared-down architectonics of "Concerto Barocco" give way to an over-all richness of texture. The muscularity of "Barocco" and "Temperaments" yield to a seeming fullness of body — a velvetyness of gesture — a courtliness of behavior. One is more aware of the music (Mozart), almost as though the choreographer were keeping the dance patterns purposely light and easy so that the music could take the lead.

Would that the company's three most recent premieres approached these works — and those of Tudor and Robbins — in stature! But they were, alas, quite ephemeral.

Balanchine's "Valse Fantaisie" (Glinka) was a wispy neo-romantic pas de quatre for Tanaquil LeClercq, Diana Adams, Melissa Hayden, and Nicholas Magallanes. It was like a flirtation in a garden — delicate, almost impersonal, with a lilting waltz-like underpulse.

Costumer, Karinska, accentuated these qualities with rose-colored romantic tutus with soft double-tiered skirts, and glittering Russian-princess crowns fastened with long blue satin ribbons.

As a romantic evocation the work makes no special contribution. "Les Sylphides" has already said it at greater length. And as a pretty interlude it is not particularly needed in a repertoire that is growing topheavy with pretty interludes.

Ruthanna Boris' "Will O' The Wisp" took over Dorothea Tanning's Florida swamp stage set and Virgil Thomson's score, both originally used for Balanchine's unsuccessful "Bayou".

(*continued on page 60*)

dance *magazine*

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Rudolf Orthwine, Editor and Publisher
Jean Gordon, Associate Publisher

the world's largest, liveliest dance publication

In This Issue

6 Calendar of Events
8 Dance on TV — Ann Barzel
10 Season in Review — Doris Hering
12 Hazel Flagg: a musical in the making — Nelson Lansdale
16 Converting Literature into Dance — Norma Gangel Stahl
19 Pilgrimage to Isadora in Athens — Trudy Goth
20 Tap Dance Concerto — Joanne Howell
22 Jose Greco & Co.: a pictorial
24 Letter about Ulanova — Edwin Denby
26 The Dancers of Toulouse-Lautrec — Walter Sorell
30 Louis Horst & Modern Dance: Part 3 — Robert Sabin
32 What is the Truth About Ballet Education? — Ruth Thebaut & Thalia Mara
36 Can a Young Dancer Choreograph? — Jo Taylor
41 School for Dancers: H. S. of Performing Arts — Lillian Moore
44 Basic Tap Technique: Shoulders — George Tapps
46 Ballroom Panorama: Records — Albert & Josephine Butler
55 The Graded System: con't. — Carolyn Parks
58 Studio Management: Recital-time — Toni Holmstock
68 People and Places: a pictorial
70 The News in Hollywood . . . — Ted Hook

On the Cover

Jane Avril, frivolous, sensitive friend of Henri de Toulouse-Lautrec adorns our cover in one of the famous drawings of the high-kicking dancers to whom he gave immortality. (See p. 26 for Walter Sorell's story of the dancers in the painter's life). The life and mores of the times of Lautrec have lately been brought to public attention by "Moulin Rouge", a United Artist film directed by John Huston, based upon Pierre La Mure's book of the same name. The film features Jose Ferrer as the artist and dancer Colette Marchand in a prominent acting role. A musical entitled "Can-Can" is now in preparation.

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Modern dance, but is it?

Jerome Robbins makes clear his personal convictions about modern dance as it exists today. The ballet choreographer, who has worked with both techniques, speaks frankly.

A Music Critic considers the Dance

Harold Schoenberg of the N. Y. Times says that dance critics are not always perfect. He thinks they can learn something from their musical confreres.

Nora Kaye on Broadway

How does a great dramatic ballerina feel about being a Broadway dancing star? Doris Thurston's illustrated interview answers this and other questions about one of our foremost dancers.

Balinese dancers in the U. S. A.

John Coast, producer and director of the Dancers of Bali has written an exclusive story for us that will utterly charm you. It tells specifically how our Balinese visitors reacted to being in this country.

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Helen
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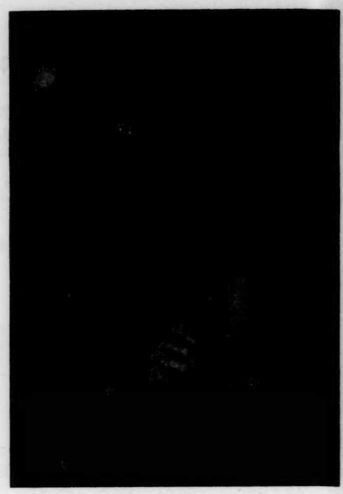
In A New Musical!
Hazel Flagg

Producer-composer Jule Styne and author Ben Hecht at the Philadelphia try-out.



Choreographer Robert Alton

Hazel Flagg: a musical in the making

● The original Rodgers and Hart "Pal Joey", in the 1940-41 season, was lucky. The musical ran 374 performances, skyrocketed Gene Kelly to screen stardom, gave June Havoc a hefty boost toward fame, and chorus boy Van Johnson his first speaking role. The revival of "Pal Joey" eleven years later has been performed 584 times (as of Mar. 1st) and is still playing to capacity. In the Gene Kelly part, Harold Lang has been promoted to co-stardom with Broadway veteran Vivienne Segal. Elaine Stritch, with only one number ("Zip") in the revival, departed the cast to succeed Ethel Merman in the touring "Call Me Madam". Helen Wood and Bob Fossey, Lang's understudy, have moved on to 20th Century Fox. And a lavish new musical on Broadway has been built around the former Gladys Bumps, Helen Gallagher.

In case you have been on a desert island or are deaf to the radio and blind to the notices the show is "Hazel Flagg". Based on a 17-year-old Carole Lombard-Frederic March screen success ("Nothing Sacred"), the new musical has a book by Ben Hecht, music by Jule Styne, elaborate sets by Harry Horner, costumes by Miles White, dances and musical numbers by Robert Alton, who supervised the entire production. Total cost, before the opening night curtain went up: more than $200,000.

Broadway producers often spend a quarter of a million dollars on a show starring a tried and true veteran like Ethel Merman or Mary Martin. But it is unusual for anybody to risk that much money on a production built around a comparative newcomer in her first starring role. And despite the impressive list of credits and co-stars, including Benay Venuta and Jack Whiting of the musical comedy stage, "Hazel Flagg" is, for better or worse, Helen Gallagher's show. She is onstage, dancing, singing, acting, almost continuously in eight major numbers. More than this is beyond the physical capacity of any leading lady.

The saga of a Vermont girl believed to be dying of radium poisoning who comes, under the auspices of an un*Life*like magazine, to New York for a final fling ("I want to have fun"), "Hazel Flagg" takes place in 1932. Actually, in that year composer-producer Jule Styne was leading a band at Chez Paree in Chicago, Benay Venuta was singing in a San Francisco speakeasy, Jack Whiting was a Broadway star in "America's Sweetheart", Bob Alton was dancing in the "Greenwich Village Follies" — and Helen Gallagher was attending school at a convent in the Bronx.

Rising Star

At 17, she was studying dance under Constantin Kobeleff when Anton Dolin gave her a three-day trial for the chorus of "Seven Lively Arts". Fired at the end of the probation period, she was production photographs by fred fehl

Star Helen Gallagher and John Brascia in the important Roseland scene, in which "fun-loving" Hazel Flagg finally collapses.

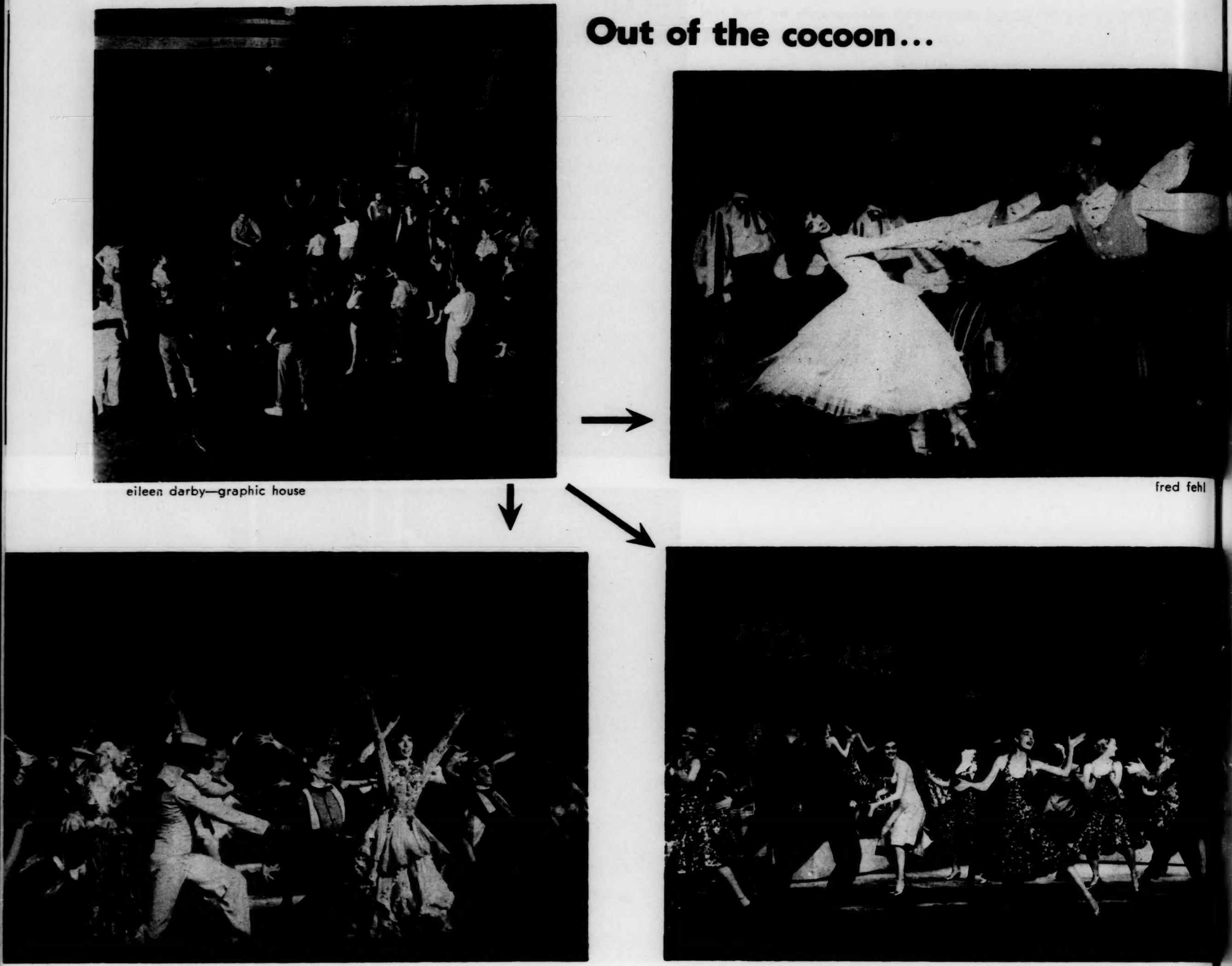
by Nelson Lansdale

rehired when Dolin discovered she was an expert jitterbug. After Dolores Gray left the cast she was replaced within the company by Billie Worth; Helen took over Miss Worth's original assignment. In the elaborate flop, "Mr. Strauss Goes to Boston," she got her first speaking part, and met Harold Lang, with whom she worked in night clubs before they appeared simultaneously in "Pal Joey". She had a small part in "Billion Dollar Baby", worked in the chorus of "Brigadoon" for experience under Agnes de Mille, got her first notices in Styne's "High Button Shoes", first encountered modern dance choreography in "Touch and Go", in which she appeared both in New York and afterwards in London. Not especially anxious to go to London, she danced all but one of Pearl Lang's numbers there, on the stipulation that she also be given a song. Her success in "Pal Joey", which Styne produced, followed; now he says she has turned down a $3,000-a-week Hollywood offer in favor of "Hazel Flagg". Hollywood can wait.

Hollywood may have to mark time for quite a while, and the reason for this goes back to the snowy morning of December 3, 1952, while Helen was home in bed asleep during the final audition for dancers in "Hazel Flagg".

The curtain at the Broadhurst Theatre is up, disclosing parts of the elaborate "Pal Joey" set pushed back out of the way. The pipes overhead against the backstage wall are heated and showing. Under a single blazing overhead light — 1,000

Out of the cocoon...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Upper left: on-stage rehearsal; upper right: from the Paris Gown production number; lower left: Dream ballet; lower right: Roseland scene.

watts are almost as unflattering as fluorescent — with his back to the darkened theatre, sits the Lord High Executioner, Robert Alton, chain-smoking. For dancers, this is the zero hour. Oscar Kosarin, who did the ballet arrangements for "Joey", is at the piano in the pit, mechanically thumping out whatever comes into his head as each dancer demonstrates his or her stuff.

Zero Hour

Aspiring dancers, ushered in six or seven at a time, take their places under the pipes, peel off from left to right one at a time, announce their names, and go into any routine Alton (pronounced Awlton) asks for. Usually he requests glissades, entrechats, pirouettes, then tap, then a few seconds of boogie-woogie improvisation. By the clock, the time each is allotted onstage ranges from twenty seconds to a minute and a half. The girls are fat and skinny, tall and short, sexy and sloppy, on occasion staggeringly bad. Oscar, at the piano, is one of those indispensables with his name in fine print in the program on whom the production will actually depend. Just now, he sounds wearier than any honky-tonk piano-player in Joe's Bar and Grill. For one dancer, he plays ten seconds longer than Alton wants to watch. "Oscar!" snaps Alton, "Practice at home!" No answer.

The kiss of death for the dancers is "Thank you" at the end of those priceless seconds in which they display their wares. Most of them take it absolutely dead-pan: Alton hasn't time for tears or hysterics. And his verdict is as final as the U. S. Supreme Court's word. Commenting on this sadly, producer Styne (who is onstage at all only by courtesy of Alton) mourns: "All my life I've wanted to be a producer so I could pick the girls. Now I have to wait until next year." A few dancers ask to be allowed to try it again; the request is briefly granted. There is less desperation in the air than you are likely to note in the average midtown employment agency. Aside from "Thank you", Alton's most often repeated line of dismissal is "Sorry, but I need better ballet". Candidly, Alton reveals that at yesterday's Equity audition he said that to one entrant, then discovered she had been a Ballet Russe de Monte Carlo ballerina. He stuck to his first decision; nobody seemed surprised at that.

The seventeen girls are chosen in the morning. Three of the nine boys to be picked in the afternoon (John Brascia, Christopher Brown and Eric Schepard) have already been selected: they worked with Alton in Hollywood on the screen version of "Call Me Madam", and have come east at his suggestion, facing the prospect of substantially lesser salaries in exchange for Broadway experience. Average age of the boys, in the late twenties, is slightly under that of the girls; nobody seems to know why. The turnout isn't nearly as heavy as expected: the musical version of "My Sister Eileen" ("Wonderful Town", see page 68) also has a call out today. The chosen ones may be hard-working professional dancers, but they are also attractive-looking youngsters with good clothes and nice manners who somehow remind you of a yacht club in the summertime. As rehearsals continue day in, day out, to and beyond the holidays, this impression diminishes occasionally at the 6 o'clock end of a long, hard-working day, but it never quite completely disappears. It is re-created all over again on opening night, which of course was precisely Alton's intention from the start. But that is getting ahead of the story . . .

"Chamber Music"

In the fifth floor Chamber Music Hall of the New York City Center, 28 boys and girls sit on undertaker's chairs for the first rehearsal. They form a semi-circle around Alton, in a firemen's red silk shirt complete with director's whistle. In some detail, he explains the plot, which is way above average for a musical; onstage at the piano, composer Styne plays and sings the musical numbers. Styne's voice is about on a par with Irving Berlin's, which is to say that it is strictly from the bottom of the barrel, has no top tones, nor for that matter, much in between. But he understands his music so well, and has so much style in his delivery of it, that practically everything he plays sounds wonderful. It's easy to understand how he raised the backing for the show after only eight auditions. Making due allowance for the fact that he can't sing any better than thee or me, you are likely to wind up allowing too much. In any event, the number which captivated everybody, and had feet a-tapping all over the place, "Money Burns a Hole in My Pocket", disappeared after the first rehearsal.

Styne finishes to a well-deserved round of applause, the undertaker's chairs go back along the walls and the company lines up, girls in front, boys behind. Rehearsals begin to "You're Gonna Dance With Me, Willie", the tune for the frenetic Roseland Ballroom sequence which brings down the curtain on Act I. Working without diagrams or notes, Alton is fast on his feet, precise, on occasion caustic. But he knows exactly what he wants; the dancers, in turn, are remarkably quick on the uptake in producing it. He usually begins work in dead silence, even from Oscar at the piano, then demonstrates the steps note for note. At this point his two assistants (one is more usual), Svetlana McLee and Ward Ellis, move out in front of the company to serve as working models. During breathing spells, this team of assistants coaches dancers who are slower than the others at picking up new routines. If the rehearsal begins by looking like a track meet or a game of crack-the-whip calculated to burn up enough energy in one day to get the whole company to Philadelphia, and it does, by day's end a perfectly sensible minute or two of fast, hot choreography for a jive routine has emerged. Production stage manager Neil Hartley calls the dancers over one at a time to pick up and sign pink contracts in triplicate. Boys and girls line up separately, walk through parts of the Funeral Ballet, and at 5:45 everybody calls it quits. Heading home in the dark December night, the kids swap gossip about the much-postponed Bette Davis revue, "Two's Company". Will it, they wonder, ever get the curtain up in New York? (It winds up doing good business at the Alvin, just a block from "Hazel Flagg", at the Mark Hellinger.)

Alton gets a lot of his effects by drilling the dancers in unison, then breaking them up, so that each starts in on the same movement at a different moment. While the boys in the band are drilled in this fashion, the girls take a break; they chatter, knit, or read, the range extending from the Daily News to Anne Frank's "Diary of a Young Girl" and "Catherine Carter", a novel based in part on the career of Sir Henry Irving. Day by day, Alton's sense of humor is a major factor in building the company's morale, or esprit de corps. This extends from self-deprecation, as in the crack about "Pal Joey", for which he also devised the dances and supervised production: "Everything in 'Pal Joey' is stolen from Jack Cole, but it goes so fast you can't catch it" to mock despair: "Why didn't I go in the coal and lumber business like my family wanted me to? Maybe I will yet!" He christens Ronald Cecill, a fresh-looking youngster who has never before appeared in a Broadway show, "Angel-face". The nickname sticks until it's an effort for everybody to remember him by another label. All you can say in defense of this system is that it works.

In Yellowstone Park

After a week at the City Center, the dancers move to the Mark Hellinger. The move is something less than thrilling; empty and half-lit, the theatre seems only a

(continued on page 50)

converting Literature into dance

by Norma Gangel Stahl

● As modern dance seems to tend increasingly to derive its inspiration from literature, it seems well to examine some of the results of this tendency and to see, if possible, where it is leading dance as an art form. If choreographers are becoming novelists *manqué*, or simply glorified translators, it should perhaps be called to attention. For that is a dangerous and wasteful disregarding of the possibilities which dance offers a creative artist, possibilities quite different from those inherent in the literary form. Reflecting on the recent work of three major choreographers may throw some light upon their varying methods and degrees of success in dealing with literature as subject for dance.

Let us look first at Valerie Bettis' latest work, "A Streetcar Named Desire", which was recently presented in New York by the Slavenska-Franklin Ballet Company. This is a work which seems at first thought, if not up to the standard of Miss Bettis' earlier "As I Lay Dying", at least extremely well done in its own right. It is choreographically inventive and rhythmically exciting. Furthermore, and this is something we have learned to expect from Miss Bettis, it is ingeniously staged, making use of scene montages and an excellent set which is an integral part of the dance. The by-now-famous doorways are not only aesthetically right, but are also "dancetically" functional, as the dancers move in, about and through them. The dance has a strong visual impact and some parts are downright stunning, in the best Bettis manner.

Alas, evaluation may not stop here. Miss Bettis calls her dance "A Streetcar Named Desire"; the program note adds that it is based on Tennessee Williams' play. Unfortunately, the dance is not "based" at all. It is a slavish imitation of Williams' script, with the lines now and then rather blurred. How are we to judge this dance? Not, it is clear, as an original work, for it is not that. If we are to evaluate it on the merits of its translation from play to dance, then we must conclude that it has not been well done, for much of the original subtlety of characterization has been lost and there are even one or two misinterpretations of character. Furthermore, Miss Bettis has added no new insight to Williams' created world. We see in fact that it has lost something in her hands.

Let us take to begin with the card-playing scene which includes Stanley Kowalski and two of his cronies. It is one of the best dances of the work. The basic movements are culled from the act of dealing out cards and the excitement of betting. They are cleverly stylized and built into dance material. There is not a trace of pantomime. The pace is swift and furious as the men show their intensity over the game. Frederic Franklin's part, as Stanley, is full of quick agile gestures, spins, falls and lunges. The whole scene proceeds at a crackling pace, the dancing is dynamic and swift. As an isolated dance scene it is superb and the audience gratefully bursts into applause at the end of it. But this scene is all wrong. Stanley Kowalski is not a snazzy, fast-moving gamblin' man. He is a heavy-footed, slow-witted, loutish man. He moves slowly because he thinks slowly.

Again, let us take the jazz sequence, in which the Figures of Desire appear. This sequence is designed to reveal something about Blanche Du Bois' secret life. Mia Slavenska, in the part of Blanche, moves among the lewdly provocative Figures of Desire in a dance that is violently, brutally sexual. But this, again, is wrong. Blanche, as Williams created her (and as she ought certainly to stay) is not goaded by physical desire; she is not wanton. If that were true of her then of course it would take just that much away from the climax of the rape scene. The play's author builds up carefully the boy-husband image which haunts Blanche. The experiences at the "Tarantula Arms" were unsuccessful attempts to recapture that early wistful, tender love for the boy who shot himself.

Perhaps all this comparison will seem carping. Very likely Miss Bettis felt that for the purposes of her dance Stanley *ought* to behave the way he does in the card-playing scene, that Blanche *ought* to participate in an orgiastic, jazzy dance sequence, which provides contrast for a later lyric section. I have no wish to dispute with Miss Bettis' sound theatrical sense. For these sequences which I have described above, she has refused to follow slavishly the literal story and turns instead to the needs of the new expression which she is creating walter strate

Frederic Franklin
and
Mia Slavenska
in
"A Streetcar
Named Desire"

in dance. This is just what she should do. But it comes too late. She is already pledged to literalism, the method she consistently follows in the dance with only a few exceptions.

The question is, why has Miss Bettis bound herself in this way? Why has she clung to a literal retelling — following chronologically every important scene which Williams depicts — of a story which has already been told in another medium? In the December issue of DANCE Magazine, Doris Hering quotes the choreographer as saying, "Williams doesn't write plays that are all tied up with plot and incident. He writes about people and their emotions and their interrelationships. Emotionally his characters are larger than life. And that makes them just perfect for the non-verbal expression of dance." It is true of course that in the Williams plays there is nothing like the complication of incident that exists in, for example, "The Marriage of Figaro". Nevertheless, there is enough of plot and incident for his purposes and it is Miss Bettis, as we see, who gets "all tied up" in them.

In another quote from the same article by Miss Hering, Miss Bettis says, ". . . Since most of the excitement of 'Streetcar' comes from what transpires in the disintegrating mind of Blanche Du Bois, what better way to express it than through dance?" And indeed the program note to the dance informs us that "the main theme of the ballet is the conflict between Blanche's inner world and reality". Yet the bulk of the dance consists not of that "inner state" which, Miss Bettis says, "dancing expresses even more intimately than words", but rather of the outer reality. Very little time is left for Blanche's inner world and what Miss Bettis shows of that remains very much in the same terms that Williams has used to show it: the trunk of old clothes representing a faded gentility, the dancing in an empty shuttered room to memories. That is all, really, except for the jazzy desire sequence. Then it is all over. Reality closes in. There is the rape scene with Stanley and then there is the doctor taking Blanche away.

. . . the choreographer, like the writer, must be true to his medium.

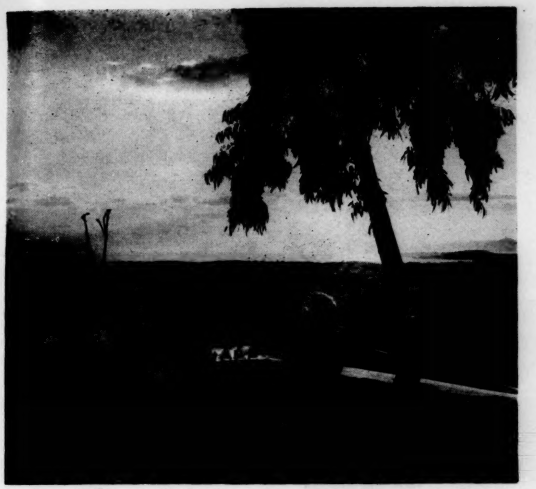
There are some indications that Blanche has tried to find her own symbolic expression for her dance. One is the scene in which Blanche moves through the succession of receding doorways: a retreat into the past and the recesses of her broken mind. Another is the creation of the Figures of Destiny, which as I understand them, foreshadow Blanche's inevitable breakdown, and along with the Vendor of Flowers for the Dead, suggest an atmosphere of impending doom. But these Figures of Destiny are merely stuck to the surface of the dance. They never merge with it and might be excised without leaving the faintest scar. Of these two attempts to add a new dimension to Williams' story, the first is a lovely fragment which is heavily out-weighted by the rest of the work and the second is a merest beginning which is never developed.

Perhaps Miss Bettis had a clue here to a method of entering the material with which she chose to deal. That clue was a symbolic point of view from which she could arrange material to form a dance. A look at an earlier Bettis dance which I have already mentioned, shows the success of the use of the choreographer's own point of view. "As I Lay Dying" is also based on a literary work. True, it is not a play but a novel, so that Miss Bettis did not have the chore of competing with a work already made visual on the stage. However, my point here is that for this dance Miss Bettis did not follow William Faulkner's "story line". That had already served his novelistic purposes, but not Miss Bettis' dance purposes. Accordingly, she invented her sequence of dance "events". The point of view was established through the dying woman, who dominated the scene. Everything was organized into a new dramatic unit which fitted the new work.

"A Streetcar Named Desire" reveals the pitfalls in literary inspiration; "As I Lay Dying" overcame them. It will be clarifying to see how another choreographer has treated a literary subject in dance.

It is several years since José Limon created his group dance based on Shakespeare's "Othello". It is permanently in his repertory as well as on film so that one may have the benefit of repeated viewings. It is a dance whose significance seems to deepen and grow more rich with each encounter. The dance holds to the play's idea of the tragedy of the sacrifice of innocence and goodness to greed and suspicion. This, in the play, is achieved through the unfoldment of plot and incident, as drama demands it should be done. Limon sets out on a new course according to the requirements of his dance. He strikes to the heart of the matter by a form which marvelously suits the content of the dance. He devises as framework the strict form of a classical court dance which sets the time and place. In addition, this framework provides unity, a basic movement motif, and a symbolic value, all at one stroke. It is interesting to note that Limon also

(*continued on page* 47)



pilgrimage to Isadora in Athens

In her "Memoirs" Isadora Duncan tells of her house "on the slopes of Mt. Hymettus, two miles from the Acropolis".

● On a recent visit to Greece I was determined to trace the steps of Isadora Duncan in Athens, the city which she dreamed to be her spiritual homeland. I was convinced the task would not be difficult; that the extraordinary Duncan family who had greeted the day with joyous song and dance, who became vegetarians and drank goat's milk out of wooden bowls, was still alive in the memories of those Greeks whose gifts Isadora bore to Berlin, Paris and Petersburg. But she who had brought the splendor of Attica to Kalamazoo and Topeka was forgotten in the very shadow of the Acropolis whose steps she had ascended with trembling limbs and heart. And though some sort of "natural dancing" is taught in every Greek girls' school as a result of her work, the name of the forceful animator has become obscure there. At first I could find no other trace of her in Athens.

In 1904 the Duncan clan arrived at the Acropolis and proceeded to build, nearby, a home which included a large studio for Isadora. They lived there for about a year and then went forth. In 1920 Isadora returned, found the place in a shambles, and had it completely rebuilt. She lived there, again, for a year. I was determined to find this "shrine" of one of the greatest dance personalities of all times.

After many weeks of asking every and anyone connected with the arts, after receiving incredulous or condescending smiles, meeting raised shoulders or eyebrows, finally, and at last, a high school girl who was connected with a Greek folk dance society whispered knowingly into the ear of another high school girl and with an amused smile at my strange—undoubtedly American — request, promised to come for me at 8 a.m. the next morning in order to escort me to Isadora's former home.

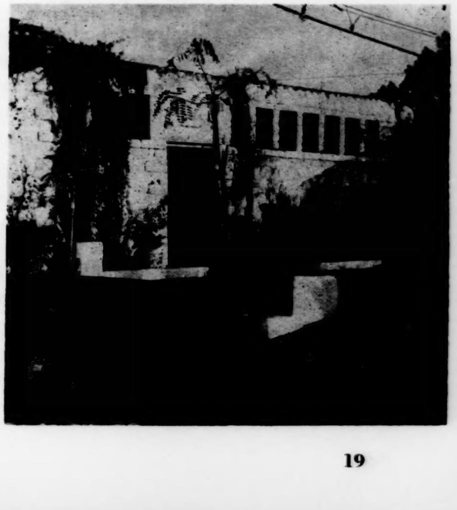
We started out — by trolley, by bus, and then on foot ascending a flight of high and seemingly endless street stairs to finally reach a small square of a suburb (not yet in existence in Isadora's time). The house is set back from the street into what was formerly a terraced garden, but where chickens, dogs and goats now have a fine playground. The current owners of the building, now called "Tavern of the Winds" are a cheerful hospitable family who seemed vaguely to remember that some time, many, many years ago a crazy American woman of some kind had owned the place, but they knew nothing more about her.

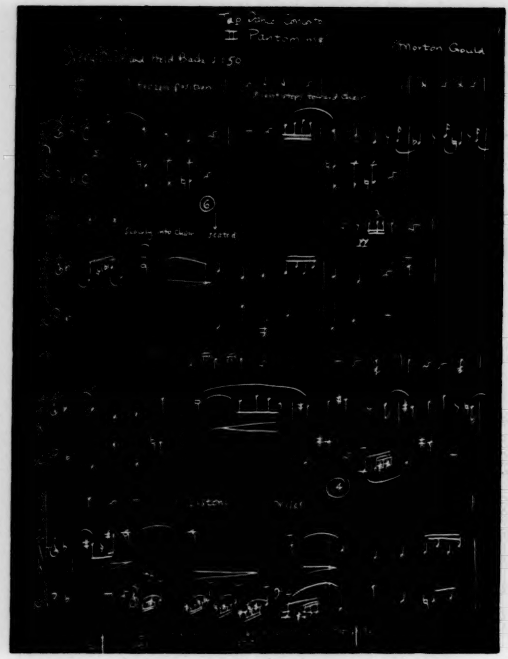
I was fortunate in finding a taxi for the way back. I did not, like Isadora, "with bare feet start to dance down the white and dusty road that skirts the ancient paths of Plato".

Trudy Goth

In the studio which Isadora Duncan designed for herself, Mr. Pappadopoulos now prepares for the evening's business.

There remains a languid grandeur in the simple building.





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← Tap solo line

Left to right: a page from the score; Danny Daniels dancing the second movement "Pantomime".

tap dance Concerto brings a new soloist to the

● A concerto for a tap dancer is, according to Danny Daniels, "the most exciting thing that's ever happened to a tap dancer!" Daniels was soloist and choreographer for Morton Gould's "Tap Dance Concerto" which had its world premiere in Rochester, N. Y. on November 16, 1952. Mr. Gould was the guest conductor for the performance with the Rochester Civic Orchestra. The reviews were enthusiastic in the Rochester papers, and later, in New York, after a preview performance in December.

Mr. Gould, very well-known in the contemporary music world, has written a number of compositions which have been used for dance; among them the score for Agnes de Mille's ballet "Fall River Legend" and a Concertette which was used for Jerome Robbins' "Interplay", now in the repertoire of both the Ballet Theatre and the New York City Ballet. Mr. Daniels is a particularly inventive tap dancer who has appeared in such musical shows as "Billion Dollar Baby", "Street Scene", and "Kiss Me, Kate". He has on several occasions been soloist with the Little Orchestra Society.

In foraging around for new ideas to be used in a concert series last winter Mr. Gould remembered a composition he had started quite a few years ago which was written for tap. It had never been finished and he thought he would try it again. Mr. Gould points out that in undertaking to do a piece employing a tap dancer, he had much more than a vague acquaintance with the problems it would entail. From his early days as a "piano player" in vaudeville and his work in musical shows, he had acquired a definite knowledge of the technique of tap dancing. So he felt that he had sufficient background to make a success of a piece which would integrate tap and music, but at the same time be a formal piece of concert music. Mr. Daniels feels that regardless of all this, Mr. Gould shows uncanny insight for a person who had not actually tap danced himself. By the same token, Mr. Gould's contention is that, when all was said and done on the Concerto, the piece made a point in performance because Danny brought it off. With such mutual admiration, it is easy to see why these two were able to work together so successfully!

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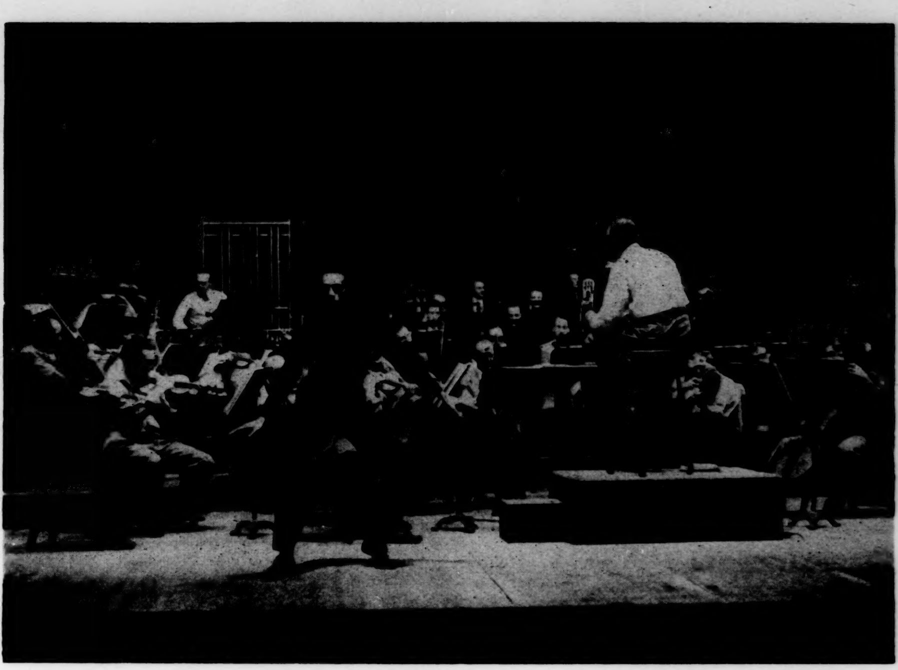


Morton Gould and Danny Daniels rehearsing the Concerto.

symphony orchestra

by Joanne Howell

However, this particular combination of composer and dancer had not been premeditated and Mr. Gould started to work with no one dancer in mind. Then one day Danny Daniels walked into the composer's office to discuss a musical matter. Inevitably, the conversation got around to the work in progress and, as Mr. Gould puts it, their ideas "connected". So the partnership was sealed.

In talking generally about the work, Mr. Gould is insistent that "it is a highly organized, formal piece. The tap patterns and general choreography are an integral part of the music and together form a cohesive unit". The piece is, necessarily, an entertainment piece but was composed with complete regard for the high aesthetic standards of any formal musical composition.

For the form of the composition Mr. Gould chose a concerto (which is by definition an orchestral composition employing a solo instrument) and for the solo "instrument", a tap dancer. The Concerto contains four movements: Toccata, Pantomime, Minuet, and Rondo. Mr. Gould describes the rather unusual title "Pantomime" as a sort of Chaplinesque satire, or a humorous relaxation after the rigorous counterpoint of the first movement. The Minuet, he feels, has the most "popular" quality of the four movements and may, someday, be used as a separate piece like his "Pavane" or the blues from his score of "Interplay". As for the last movement, Mr. Daniels (the one who has to *dance* it) describes it as "frenetic"! — also the most difficult as it must be done in rapid counterpoint to the music. Mr. Daniels confides that when he was practicing the Rondo, he had to set his tape recorder at half speed in order to even catch the rhythms.

In the first glow of enthusiasm, Danny thought the choreography would be easy and fun. He was so anxious to get started on the piece that he took an incompleted piano score and began to choreograph, as he puts it, "a dance to the music". This, of course, was entirely wrong as Mr. Daniels admits with a grin. It was not until after he had a conference with Mr. Gould with a manuscript in his hand, that Danny fully understood his job as choreographer. The fact that makes this Concerto

(*continued on page* 52)

Jose Greco →
arnold eagle

from the company of Jose Greco

Gypsy dancers Garcia del Sacromonte

and Juanele Maya

photographs by peter basch

a letter about Ulanova . . . . .

● About Ulanova. She is a very great dancer, no doubt of that, even seeing her as we did very awkwardly presented. What we all saw first was the magnificent schooling and the admirable personal discipline. She has a wonderful flow of movement sustained, and sustained, a sort of *cantilena* style of dancing with beautiful legs (marvelously sharp arabesques of all kinds, and so clearly differentiated too), and beautiful elbows. The very beginning of a movement is fresh and quick and almost at once the motion so begun slows down to a strong full velvet flow; and before the flow has stopped, without any break (like a fresh current that appears from below in a wide even stream of water) the new next motion begins, clear and decisive, and that one too seems to be already flowing calm and sustained. It isn't the bird or dragonfly style of dancing, it's a kind of aspiration upwards: lightness as a longing and a dream rather than as a possession. I can't think of any one dancer we know who has that particular quality, unless it's Martha Graham; nor is it one that goes with being a model pure-classicist: it's romantic. Ulanova makes herself more heavy and more light, too, like a romantic.

Another quality she shows is that of not presenting herself to the audience, but of being like someone who is dancing for herself, a sort of half-in-the-shadow-in-the-deep-woods quality. There isn't much conscious response between her and her partner; the drama seems repressed, not frank. In the same way that the pulse of the rhythm is broad and slow, so the characterization or flavor or key of the dance is barely noticeable; it's there but it's only appreciable after a while. There's something covered, a sort of inner life unconsciously revealed, that carries her more than it directs her. (I'm speaking not of her personally but of the kind of stage personality that comes across.) Wonderful as is her power to sustain movement without a break I was surprised to miss in Ulanova's dancing a quality of phrasing I would have expected in a Leningrad-trained ballerina — that sense of breath when a movement resolves into repose and finishes, and one feels a calm from which the dancing and the movement rearise in a new phrase. But the Mozartean airiness this gives to dancing is perhaps something her more inward force of temperament is unsuited to.

Of course it's nonsense to pass judgement after seeing her dance a dozen numbers or so, with piano accompaniment in front of black curtains, awkwardly costumed, without a company or a full length ballet to set her off. And with a puzzled foreign audience, who probably expected a triumphant beauty and saw instead a modest little-girl-style woman. The general theatre manner that was indicated — the kind of overall performance atmosphere which is different according to whether dancers are Parisian, British or from New York — that theatre style was quite different from any we know. Just as the Parisians think ravishing in their ballet dancing what we find affected, and just as Parisians find mechanical in our dancing what we see as straightforward and friendly, so there was to us Westerners a puzzling strangeness about the Soviet atmosphere. Strange was the absence in it of chic or bite or dazzle or individualized elegance; it had no festive effervescence of wit and irony and brilliance. It struck us who were foreign to it as grey, as homey, and goody-goody. And this tone made Ulanova seem sometimes a bit puss-in-the-corner, which I imagine one couldn't think in a big long piece where she could gradually make the character clear, and where her enormous sustaining power would compel.

What I looked for with the greatest interest in Florence was some indication, some reflection at least, of the general Soviet theatre style in ballet, which several travellers seem to have found very affecting. On some action photographs of Soviet dancers I had recognized a big scale exuberance, a powerful cordiality and a handsome prowess; I had inferred from what I had read that Ulanova, though she did not have these qualities herself, represented the sensitive complement to some such general sturdy and non-aristocratic effect. But for me the heart of a ballet style is its conception — its unconscious conception — of human sweetness and distinction, of a poetic behavior subtle in its considerateness and grand in its scope. This central question the two programs of excerpts in Florence quite failed to answer. And the few indications they seemed to give were far more disappointing than I had expected.

But the scope of the theatre style Ulanova belongs to, or its poetic advantages, is a question quite separate from her individual artistic intensity or her classic technique. In both these respects, as I

(continued on page 57)

● ● ● ● ● **by Edwin Denby**

sovfoto

Galina Ulanova and Mikhail Gabovich in "Romeo and Juliet".

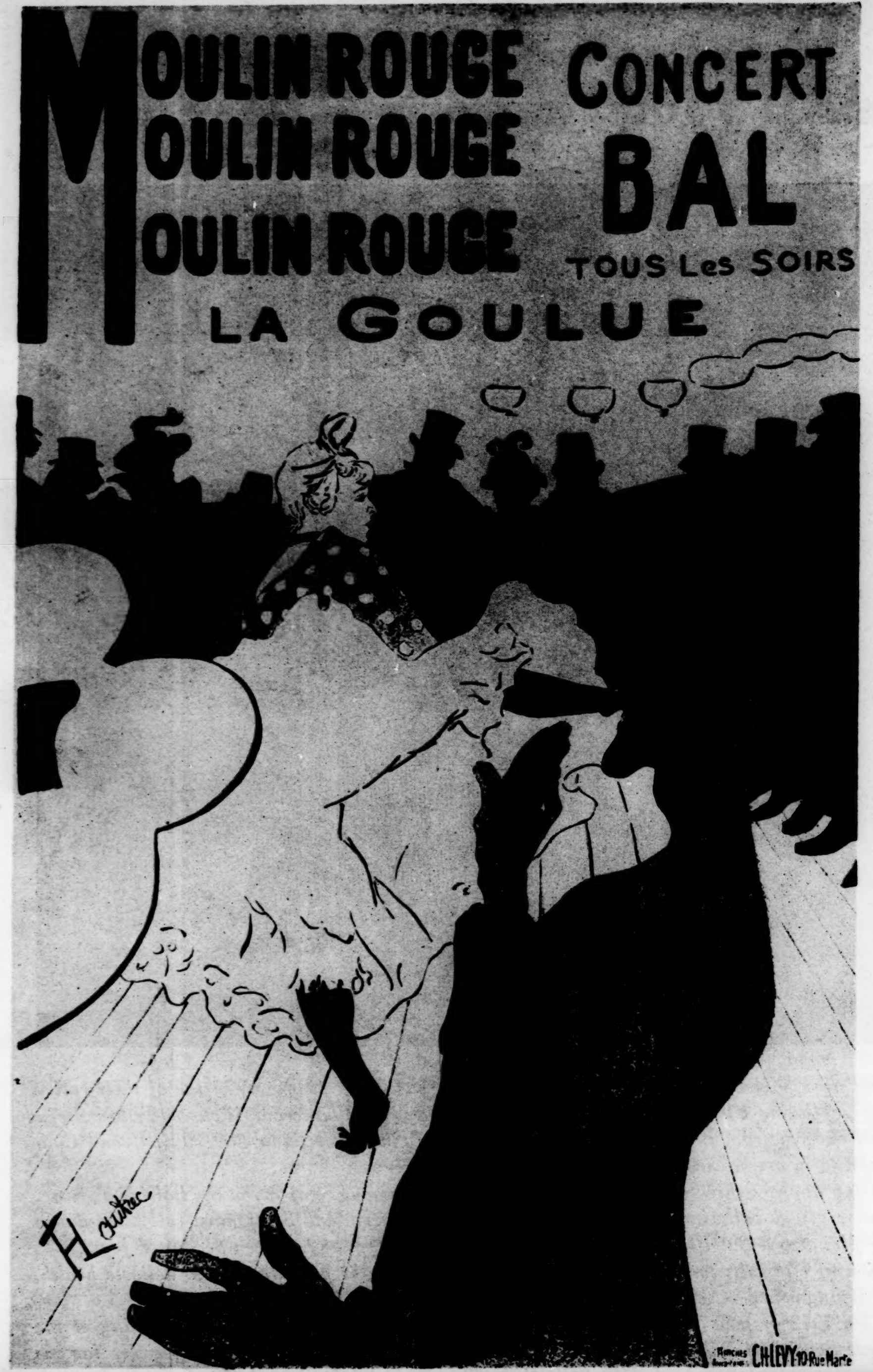
● *Appearances of a Soviet prima ballerina outside of the USSR are historic by virtue of their rarity and their interest. Galina Ulanova, considered Russia's greatest lyric ballerina, is currently to be seen in a good-sized excerpt from Prokofieff's "Romeo and Juliet" in the Artkino film "The Grand Concert", now playing in art movie houses throughout the country.*

In Moscow she appears three or four times a month in the famous company at the Bolshoi Theatre, along with other gifted ballerinas like Lepeschinskaya, Plessetzkaya and Semjonova (all three dance briefly in the film also). But Ulanova is the ranking star. Thus far she has been decorated four times by Premier Stalin. The infrequency of her appearance in Moscow is partially due to delicate health, partly to her distinguished position.

Born June 10, 1912 of poor parents, both of whom were dancers, she received her training at the Leningrad State School of Ballet, from which she was graduated in 1928. She is especially famous for her interpretations of "Swan Lake", "Giselle", "Romeo and Juliet", and "Cinderella".

In June of 1951, during the Maggio Musicale in Florence, Italy, Ulanova made two concert appearances as one of the Festival's featured performers. At present there is no indication that the Western world will have any further opportunity to see her in person, although the film does permit us a view of her artistry.

Edwin Denby, present at the Florence performances, has written a special version of his impressions for us based upon two letters which appeared in the August and October 1951 issues of the now defunct English publication, "Ballet". *L. J.*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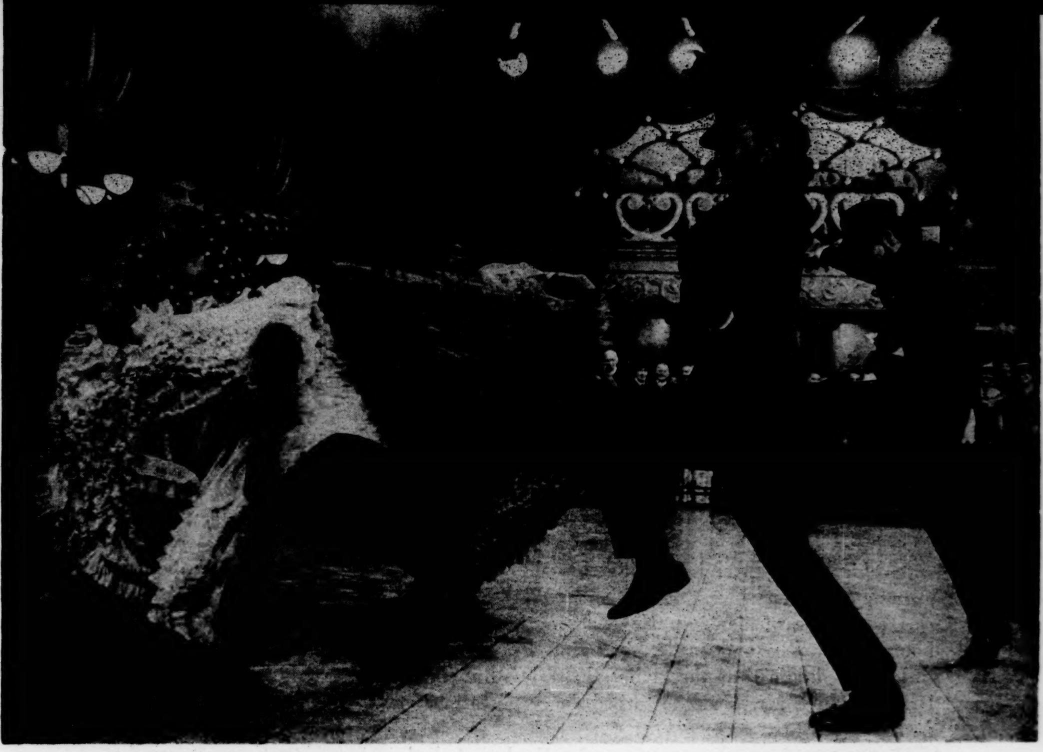
by Walter Sorell

the dancers of Toulouse-Lautrec

At left: the first of the famous posters which made the cabaret dancers of the Moulin Rouge the rage of Paris in the 1890's. At right: La Goulue, Le Désossé and others recreated from the works of Henri de Toulouse Lautrec as they appear in the recently released United Artist film, "Moulin Rouge".



photographs from "moulin rouge" by robert capa

● Toulouse-Lautrec, never painted landscapes, still lifes, or abstractions. He was interested only in painting people, and in people who affected his life — who somehow left their imprint on it. Doomed by nature to a dwarfish existence, he was all his life deliriously in love with life, which gave him such a hard time; in love with women, who made fun of his grotesque ugliness; and in love with alcohol which finally killed him at the early age of thirty-seven.

Although he was a member of an old aristocratic French family, he felt at home in the lowest kind of dance-halls and cabarets. There, at least, the twisted little man felt accepted. He lived a Bohemian life surrounded by the drabness and dirt of poverty and by its sordid smells and vigorous power to survive. As an artist, he was a follower of Daumier without the irate indignation of the reformer. He adored Degas and, like him, was obsessed by the joy of movement, but outdid his paragon by his realistic and, above all, personal approach to his subjects.

About the middle of the already gay eighties when Lautrec appeared on the scene of the Montmartre, the Elysée-Montmartre was the centre of cheap dance-hall entertainment. Lautrec was intrigued by its noise and frothy gaiety, the feverish music and lively dancing. The anticipating expression in the faces of the men, the charming smile and the provocative glances of the women under the trembling gaslight were magic to him. Here the crippled man sat until early dawn and made his sketches.

In those days the *quadrille réaliste*, a variation of the chahut or cancan, enjoyed greatest popularity. A kind of square dance usually done by two couples, it was danced faster than the cancan, with dramatic accents, and climaxed by the rivalry of the women as to who could kick the highest and display the most. Even for Montmartre taste the female dancers went too far, and a censor was appointed who was to act as a guardian of public morals, but he succeeded only in making himself the target of public ridicule.

One of Lautrec's famous paintings of that period, "Le Quadrille de la Chaise Louis XIII à l'Elysée-Montmartre," shows two dancing women with their skirts raised and with their right legs coming out of a cloudland of petticoats pointing skywards. One of the women in this picture was the famous La Goulue whom Lautrec painted over and over again in the nineties.

But the Elysée-Montmartre soon lost its appeal. This was mostly because the quadrille, for which this dance-hall was famous, was becoming too intricate for the amateur and was therefore becoming less popular for general participation. As a result the professional performer took over. The quadrille became an artistic feat. And when the *Moulin Rouge* was opened, the best performers moved to this new place of amusement and with them Toulouse-Lautrec whose name and work is irrevocably connected with the dancers of this hot spot of entertainment. It was his paintings and posters which helped establish the fame of the dancers and singers of the *Moulin Rouge,* and through these he also left us a vivid image of what we call the "Gay Nineties" and of the not always so gay dancers of the time.

He painted many besides dancers, but most of the dancers he painted are known today only because of his interest in them. On one of his earlier paintings (1890), called "Au Moulin Rouge: La Danse," we see Valentin le Désossé in a quadrille. All the dancers of that time and genre were nicknamed by their audiences or partners, and because of his incredible agility Valentin was called the Boneless. He had such control over his body that it seemed he could do with it what he wanted. He could twist his joints and turn and jump with astounding ease. He was very inventive and could create the most complicated steps and intricate figures for his quadrille and waltzes. But there was nothing romantic about him. Terribly tall and thin, with a sad-looking face, sunken eyes and almost no lips, which he always kept drawn in and down as if he were about to cry, and with a big lower jaw and drooping chin; he was, indeed, grotesque. But one forgot this when he danced. And he was a devotee of dancing. He came of a respectable bourgeois family and made his living by running a little coffee-house near the Halles Centrales. But like a Dr. Jekyll and Mr. Hyde he turned dance performer at night.

His partner for many years was La Goulue. A little laundress at sixteen, she was a night-club dancer a year later. Valentin discovered her and she became one of the best known dancers in the Paris of that time. Lautrec was attracted by her enigmatic mixture of dancing goddess and coarse fishwife and he made fifteen or more portraits of her, alone and with her partner, dancing and in repose. The best description of La Goulue can be found in Yvette Guilbert's book 'La Chanson de Ma Vie':

> "La Goulue, in black silk stockings, with one foot shod in black satin held in outstretched hand, made the sixty yards of lace on her petticoats swirl and showed her drawers, with a heart coquettishly embroidered right in the middle of her little behind, when she bowed her impertinent acknowledgments; knots of pink ribbon at her knees, an adorable froth of lace falling to her dainty ankles, now disclosed, now concealed her beautiful legs, nimble, adept, alluring. The dancer sent her partner's hat flying with a neat little kick, then executed a split, her body erect, her slim waist sheathed in a blouse of sky-blue satin, her black satin skirt spread like an umbrella five yards in circumference.
>
> It was magnificent! La Goulue was pretty and attractive to look at, in a vulgar way — blonde, with a fringe of hair hanging over her forehead down to her eyebrows. Her chignon, piled high on top of her head like a helmet, sprang from a single strand tightly twisted at the nape of her neck, so that it would not fall down when she danced. From her temples the classic *rouflaquette* (a ringlet) dangling over her ears, and all the way from Paris to the Bowery in New York, via the dives of Whitechapel in London, every hussy adopted the same style of hairdressing and wore a similar colored ribbon round her neck."

But after a few years La Goulue lost her supple figure, her face became flabby and ugly. She was no longer dancing at the *Moulin Rouge*. She had to make her living by performing at suburban fairs. Always without self-control, always indulging in food and drink, she grew more and more shapeless. Her life ended miserably. She was destitute and lived gypsylike from one day to the next. Finally she lost her mind and died, in 1929, alone and forgotten, a charity patient, at a Parisian hospital.

In the fall of 1892 the Folies-Bergère announced the debut of an American dancer: Loie Fuller. At the age of thirteen she had begun her public career as a temperance lecturer. Later she was a not very successful actress. Performing in a play in which she wore a voluminous skirt she discovered the startling effects possible by the combination of lights and undulating drapery. So she evolved her Skirt Dance, and later the Serpentine Dance. She became an avid student and researcher of light and electricity.

Loie Fuller had only a few dance lessons in her youth but for the skillful manipulating of draperies in elaborate lighting arrangements, its seems to have sufficed in her time, especially since she presented something never before attempted. Loie Fuller became a sensation in Europe and America. Since electric lighting on the stage was still a novelty, directors and electricians and audiences too became wildly enthusiastic whenever they were confronted with new possibilities.

In her repertoire were the "Butterfly Dance", the "White Dance" and the "Violet Dance", but none of them was as successful as her "Dance of Fire". Toulouse-Lautrec painted Loie Fuller several times in 1893, and his portrait of her in the "Dance of Fire" turned out to be one of his best lithographs, a whirling image of

A trick double-exposure photo of Lautrec which he took himself in 1890.

flames somewhat veiled by gauzy smoke.

Lautrec seemed always to have been enchanted with the subjects of his brush and pencil, but in the years between 1893 and 1896 he was particularly fond of an operetta star who was famous for her dancing as well as acting, for her wardrobe as well as her décolleté. He made more sketches, drawings, lithographs and paintings of Marcelle Lender in that period than of any other dancer. One of his most elaborate paintings is called: "Lender Dansant le Pas du Boléro dans Chilpéric," Chilpéric being an operetta by Hervé. Lautrec came to see her in this rôle innumerable times, disinterested in anything but to see her move, to observe her figure, and, above all, her back. Friends were dragged to the theatre to share his enthusiasm and some reports have it that Lautrec repeatedly exclaimed: "I come only to see Marcelle Lender's back! Look at it, you will hardly ever see anything so wonderful again!" And a great many of his sketches of her concentrated on her back and its gentle play of muscles.

But he was not only interested in mere movement like Degas, he was fascinated by the personality that was borne by such legs as La Goulue's and he was intrigued by the airy, butterfly-like soul of Jane Avril of whom it was said that she had "the beauty of a fallen angel." Of course, she was far from being an angel. But in contrast to La Goulue, who wore her rapacious sensuality and intellectual crudeness in her features and gestures (Lautrec did not try to conceal anything of her cruel coarseness in his portraits of her), Jane Avril had the dreamlike grace, the pale delicacy of the ideal image of a dancer: she gave a feeling of floating lightness, of having invisible wings. And it was the same on the dance floor as in life: the sweetness of her soul, her innate grace distinguished her from her colleagues.

Jane Avril's youth was a continuous chain of neglect and misery, to which she put an end by running away from home. When she arrived in Paris, a penniless girl of seventeen, she became friendly with a medical student who took her to the *Bal Bullier*, one of the gay nightspots in the Latin Quarter, where she discovered the dancer in her. Lost to the lively music she suddenly found herself dancing all by herself, with the people standing around her, watching and applauding her. She had never learned how to dance, nor had she ever had any chance

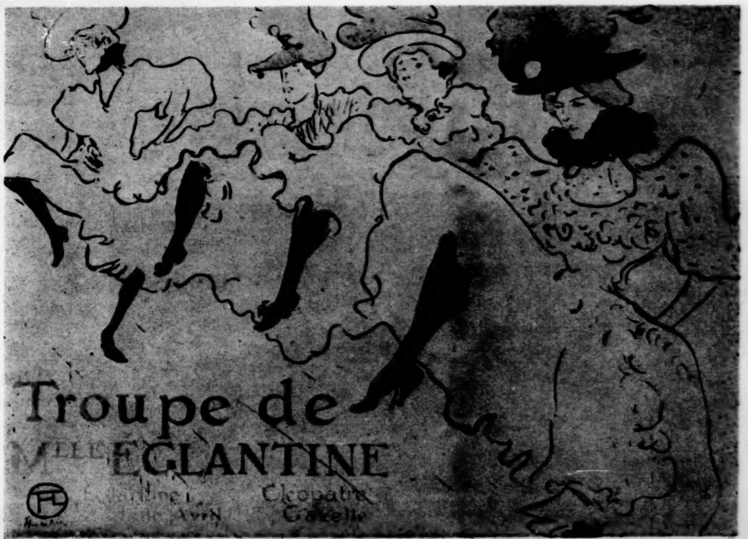
(continued on page 66)

photograph of "moulin rouge" by robert capa

As a result of the excesses of the cancan "a censor was appointed who was to act as a guardian of public morals, but he succeeded only in making himself the target of public ridicule".

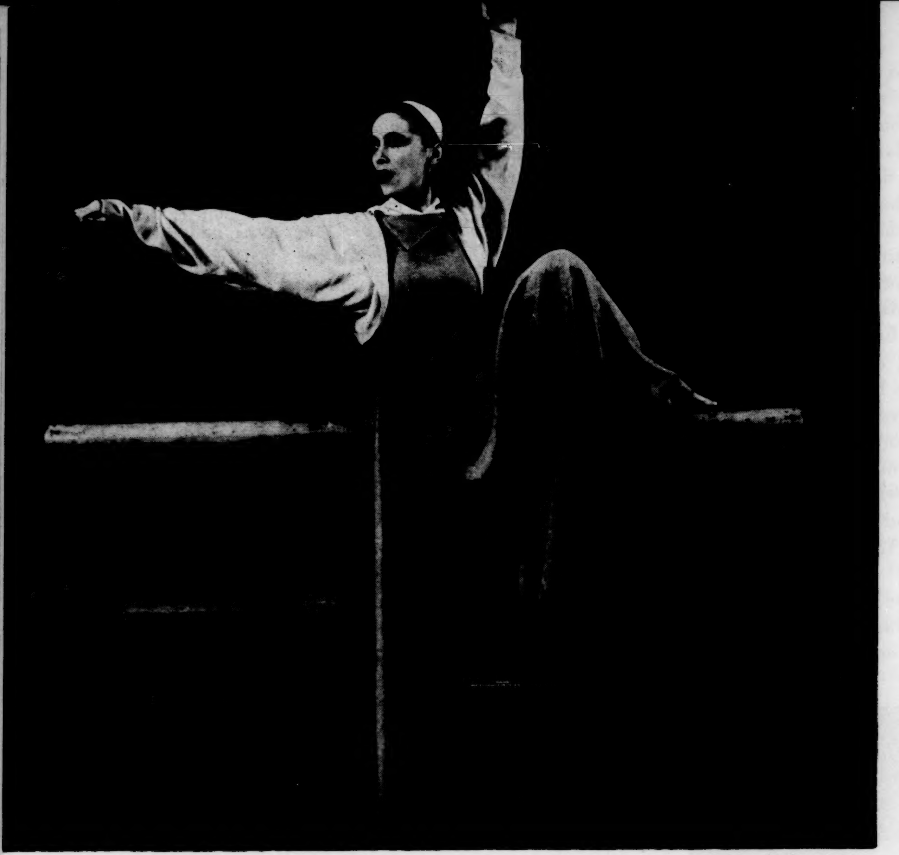
"Moulin Rouge" animates Lautrec's famous posters

toulouse-lautrec



Louis Horst and modern dance in america

by Robert Sabin



barbara morgan

Martha Graham in "Frontier", which Louis Horst considers one of her greatest works and one of his finest scores.

robertson — berlin

During the '30's Horst accompanied many dancers, including Charles Weidman and Doris Humphrey (above) and Yvonne Georgi and Harald Kreutzberg (left) in their first American appearances.

Part III — Dance Accompanist, Critic and Propagandist, Educator

• During the years in which he was helping to bring to artistic fruition the revolutionary ideas and torrential creative energy of Martha Graham, Louis Horst was engaged in equally furious activity himself. He accompanied not only Graham's concerts but those of almost all the other leading dance recitalists. Dance concerts were given usually on Sundays, when the theatres were available. In those happy years, there were often two or three concerts a Sunday. It was not at all unusual for Horst to play for let us say Doris Humphrey and Charles Weidman in the afternoon and Helen Tamiris in the evening.

From 1927 until 1930 he was accompanist for Tamiris' concerts; and from 1928 through 1932 for Humphrey and Weidman. Other dancers whom he accompanied in those years were Agnes De Mille, Ruth Page, Doris Niles, Hans Wiener, Michio Ito, Adolph Bolm, and Edwin Strawbridge. Horst accompanied Harald Kreutzberg in his first two seasons in America and also Jean Borlin, of the Swedish Ballet, in 1930.

If he had done nothing else, Horst would be remembered as the finest dance accompanist of his time. Agnes De Mille (whose portrait of him in her autobiography, "Dance to the Piper", is not without crude touches of exaggeration) has praised his infallible beat, his ability to control every phase of a recital from the keyboard, be it curtain cue or light direction, and his understanding of the dancer's problems. She remarks that he not only accompanied dancers but "coached, criticized, and cheered them up . . . very frequently paid their debts."

Through his enormous experience, he has gained an uncanny sense of what is going on on the stage. I have seen him call out at a rehearsal to a member of a large company: "You are off the beat," without even looking up from the keyboard, and he was right. It is incidents like this that have given him the reputation of having eyes in the back of his head or some mysterious sixth sense that tells him what a dancer is going to do before it's done.

From the beginning he was absorbed in the creative aspects of modern dance. His influence was twofold. On the one hand he felt that contemporary dance was closely related to the other contemporary arts and that it should have the same freedom of scope and originality of style. And on the other, as a musician he realized that the new dance must have a structure and discipline, that choreography had principles that could be taught, just as the basic laws of musical composition or painting were taught. It was in 1928 that Irene Lewisohn telephoned to him: "You seem to be helping modern dancers so much with their dances, why don't you teach a course at the Neighborhood Playhouse?" He agreed to do so, and began an association which continues to this day. From this course developed his Pre-Classic Dance Forms, the first of its kind taught in the United States. At first the course was called Music Applied to Movement. In 1937, Horst's book "Pre-Classic Dance Forms" was published.

Realizing that this new movement in dance needed to be explained and elucidated both through education and through criticism, he zealously attacked both problems. He taught not only at the Neighborhood Playhouse but in other schools and colleges as well. In 1928 he was musical director of the Perry-Mansfield School of the Theatre at Steamboat Springs, Colorado, returning for the next five summers, and again in 1946. In 1934 he began teaching his course Music Composition for the Dance, at the Bennington School of the Dance, where he returned for ten years. He has since continued teaching at the New York University-Connecticut School of the Dance. When the New School for Social Research inaugurated its Lecture-Demonstration Series in 1931, to help the layman to understand modern dance more fully, Horst was a member of the Board of Auditions. He also participated frequently in the series both as a speaker and as an accompanist, besides writing music for the dancers. He taught composition at Teacher's College, Columbia University from 1938 to 1941. In 1939 he gave a course at Mills College in California. He has also given courses at Barnard College and Sarah Lawrence. When the Juilliard School of Music founded its Dance Department, he was one of the first to be invited to join its faculty.

The tremendous hold that contemporary dance has in the educational field has been fostered by him with great foresight. In 1939 he launched his Lecture-Demonstration Series in Dance Composition at the Young Men's and Women's Hebrew Association in New York which functioned in connection with the annual series of concerts presented by the Dance Theatre of that institution. He is a member of the Dance Teachers Advisory Committee of the YM and YWHA, chairman of the Choreographers Workshop, and a member of the Board of Advisors for Theatre Dance.

On the critical front Horst was equally active. In 1929 he began a series of monthly contributions to DANCE Magazine under the title, "The Music Mart", in which he discussed the relation of music to dance and the problems of modern dance in relation to music. Feeling the need for a magazine that was "devoted completely to a sincere and serious consideration of contemporary American dance," he founded the "Dance Observer" in 1934. The first issue, in February of that year, contained his credo and that of the board of editors which has served voluntarily through the succeeding years: "We affirm that America has and will produce great dancers; that these dancers will be the product of modes and styles conditioned by current life, not of techniques related to a distant past. Our sympathies will be with those dancers whose expression is the result of a search for a form and content responsive to their contemporary ideology. While we will be sympathetic to their efforts, we will not permit our critical judgment to soften, nor do we intend to mitigate the severity of our comments, where deserved, because the dancer is American."

In 1927 the New York Times and the New York Herald Tribune had recognized the growing importance of dance in America by establishing for the first time positions for dance critics. John Martin of the Times broke many a lance for the modernists in the years when they most needed critical understanding. His books "The Modern Dance" (1933) and "America Dancing" (1936) confirmed many of the doctrines that Horst had been preaching. Mary F. Watkins of the Tribune also provided a healthy antidote for the fatuous prejudice and ignorance which had characterized much of the press comment on modern dance up to that time. Looking into her "clouded crystal ball" in 1929, she commented that the contribution of Martha Graham was "probably the most distinguished from the viewpoint of the modern and the professional, although there is some doubt if her performance will ever gain much popular favor." The Graham concerts of those years were esthetic battlegrounds, and it was not until later that she and the other modern dancers won a foothold in the commercial theatre. They were aided very substantially in their fight for existence and recognition by the critical and educational labors of Horst, Martin, and other writers who had faith as well as artistic understanding and open minds.

In the fourth and final article of this series I shall analyze some of Horst's finest dance scores and describe in detail his use of the pre-classic forms in his teaching of choreography and his approach to contemporary forms and styles.

Differing Viewpoints ....

• "the Truth about ballet education"

• It's time that child educators mustered the courage to free themselves from the bondage of antiquated theories and followed the procedures which their own intelligence tells them are correct.

No one questions the essence or soundness of ballet technique itself — either its beauty or its art. But common sense prompts the modern teacher to examine closely certain theories of teaching which are sadly lacking in the genuine principles of child education as we know them today.

Methods of education which were deemed appropriate a generation ago have been modified over the years by educators whose creative thinking and initiative have greatly benefitted the child as well as the subject being taught. This fact is as true of ballet as of other forms of the dance arts, or even the common-school and college subjects.

There was a time when the principles of arithmetic were taught by rote and entirely in the abstract; there was a time when the study of history embraced the recitation of a mass of unrelated facts and dates. There was also a time when dance education was looked upon as strictly foot education and when ballet was taught by the rigid rule of a "system" to which the child must be fitted, whether or no, using a stick to enforce exercise to the point of exhaustion.

Today, the study of arithmetic is related to the everyday interests of the child; history is made interesting by adding the elements of appreciation and understanding of the actions and motives of past generations. Methods of teaching dancing also have taken rapid strides. The total personality of the child is influenced by dance education today. Methods of teaching ballet are fashioned to fit the individual child's capabilities and interests. Long hours of exhausting exercises are replaced by class hours full of interesting activities which are fashioned to build sound ballet technique while at the same time wooing the interest and enthusiasm of the child.

Parents today are not so much interested in having their small daughters become ballerinas in a hurry as they are in seeing the benefits of ballet training take place in their children — the benefits of poise, grace, improved posture and carriage, confidence, and many other items which a sensible approach to ballet effects in the child.

Parents and their children maintain just the attitude toward ballet education which the teacher cares to cultivate in them. Some may be confused at the start or may have a smattering of misinformation about ballet training. They have a right to the facts and should get them from the teacher who is instructing their children — not from an outsider, the promoter of some ballet society, or some person who has had no experience with, nor inclination for, up-to-date methods of training.

The real beauty of ballet today lies in its freedom of movement and the expression of emotion. Gone is the stilted, cold, narrow, marionette-style of yesterday. For active proof of this, witness the calibre of the ballet work appearing on television.

Don't let some self-appointed "ballet master" pursuade you to sacrifice the simple or easy methods of teaching for some theory propounded by some 18th century ballet "deity" — you can be sure it's as antiquated as a 1910 automobile and will work about as effectively. There are still a few of these old-fashioned

• an answer to "the Truth about ballet education"

• "What is truth"? has been the cry of the ages and some philosophers have stated that truth is relative. What seems on the surface to be truth may be, in reality, a distortion of a number of true and half-true statements, grouped together with some completely false ideas, all used to prove or support a personal viewpoint.

The art of ballet is an old one; some three hundred years old. As with every true art form, it is based on a definite technique. The human body is the instrument of this art, and ballet's technical foundation has been scientifically planned to perfect this instrument as its means of expression. Thus the art has developed and advanced with each succeeding generation of dancers since Louis XIV of France founded his Royal Dancing Academy in 1661.

The exercises with which this technique of ballet is achieved have grown step by step, through the careful study, experience and inspired planning of countless great dancers and ballet masters. Their purpose it to beautify the body by building a perfect muscular structure; to give perfect freedom of movement to the limbs; graceful carriage to the head and torso; poise and relaxation in both movement and repose to the entire body structure; and perfect mental and physical co-ordination.

There is no short cut — no simple and easy method — by which these things can be imparted to a student. In an era when advertising features "learn to play the piano in ten easy lessons" and "be an artist — make lots of money — learn to draw at home in twelve easy lessons", the art of ballet too, has its exponents of "learn easy and fast". But those who are led down this garden path learn to their dismay that often that which seems easiest leads to the greatest difficulties. The short cut in art always leads to a dead-end.

The physical benefits to be derived from ballet come only from the proper execution and balancing of its basic exercises. The short cut of "routines" instead of technical exercises never gave any child better posture, poise, grace or self-confidence.

To teach ballet as it should be taught requires a background of balletic training and experience. No amount of education along other lines can substitute for adequate training and understanding of ballet in the teacher. While general education is, of course, a fine thing, and while an understanding of child psychology may be helpful in handling the children, there cannot be any substitute for a thorough knowledge of the subject — which is ballet! There could be no controversy about what age to start the study of ballet, or when to begin pointe work, if everyone who taught ballet had a thorough knowledge of it. The great need is for further genuine education of dance teachers. Ballet in this country is in its infancy. Only about fifteen short years separate ballet from "fancy-dancing" in the public mind. The method outlined by Miss Thebaut is certainly not new. It has been used here by the past generations of teachers for about fifty years.

Let us be clear — there are no such things as "up-to-date methods" of ballet training nor "antiquated theories". There is good teaching and bad teaching but this is entirely a matter of knowledge, background, and talent for teaching. Ballet is endlessly fascinating to a child when taught by a good teacher. Poor teaching can make any subject dull. What Miss Thebaut says about the right parents have to know the facts of ballet is quite true. They certainly should be able to get them from the teacher who is instructing their children. But that teacher must be a bonafide ballet teacher. "The stilted, cold, narrow, marionette style of yesterday" departed with the advent of Michael Fokine in 1907. But the technique remains the same, embellished with more physical virtuosity and it will always be so, because it is the ABC or alphabet of body control for dance movement.

Let us examine the "principles" laid down by Miss Thebaut.

by Ruth Thebaut

Child Educator, Secretary-Treasurer of NADAA

pedagogs around who set forth their theories with such conviction that others are taken in by them unless they are made fully aware that ballet, like any other art, can be learned most effectively when methods employed by the teacher incorporate the principles of education.

These principles apply in any field of learning, but are listed below as they may be applied to the art of ballet.

1. Keep interest alive.

This is the first and most important principle and the one that is grossly violated by the old-fashioned "ballet system" type of education. To keep the child's interest alive, the classroom activities and standards of practice must be interesting and satisfying to the child. Ballet exercises are kept simple in the early stages while at the same time arranged so that technique is in no way violated. Easy-to-execute ballet routines are started early. This, to both child and parent, is definite accomplishment — the nourishment upon which interest feeds.

2. Encourage perfection in the little things while closing your eyes to the imperfections of the beginner.

The challenge of "getting it right" heightens enthusiasm for the subject, but the perfections to be maintained must be well within the immediate achievement of the student, otherwise interest becomes smothered by frustration. The antiquated theories violate this principle by insisting that in every classroom activity, positions and postures be as near perfect as possible — and often just a little better than is possible; they do not bother to break down the various positions so that at least parts of them can be achieved, all the while ignoring for the time those which the young child or not-too-advanced student, is at the moment unable to accomplish.

For example: In teaching the technique of the *plié* to a group of young children, the teacher presents it in the form of a "let's pretend" game which all children love. The child pretends that she has a board strapped to her back so that she cannot bend it; there is a small package full of candy on the floor by her side and she wants to get it; she keeps her back straight while bending the knees to pick it up. Emphasis is placed upon keeping the back in the correct position for the *plié* while the positions of knees and head and arms are ignored. Later, another game is created by the teacher to teach the correct knee positions, etc.

This is a far cry from the frustrating, tiresome methods of a generation ago where in some ballet schools, the whole class hour is spent in demanding exercises while the teacher, stick in hand, goes up and down the line, tapping various parts of the students' bodies and barking corrective instructions.

Perfection in technique will come as sure as day follows night, but big perfections are built upon little ones and are achieved faster when those to be achieved at present are well within the realm of possibility.

3. Use every opportunity to give the child a feeling of accomplishment rather than failure.

(*continued on page 34*)

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by Thalia Mara

Co-Director of the School of Ballet Repertory, N. Y. C.

1. "Keep interest alive."

This is no struggle for a good ballet teacher. The true facts of ballet present a real challenge to the child and the sense of achievement in successfully accomplishing them is a real source of inner satisfaction. A really good ballet teacher uses a graded system which begins most simply. It is not necessary to teach "routines" in order to maintain the child's interest. Students should not begin the study of academic ballet until they are mentally capable of the concentration required; for most children this means eight years old or more. Children four to eight have a completely different program.

2. "Encourage perfection in the little things while closing your eyes to the imperfections of the beginner."

This heading is completely baffling. How do you encourage perfection by closing your eyes to imperfection? Of course no teacher of understanding expects a beginner to achieve perfection at once. This is accomplished over months and years of paying attention to little imperfections and overcoming them through consistent effort. Miss Thebaut also declares that "big perfections are built on little ones" and this time she certainly is right. She is correct too, in her statement that the perfections to be attained must be within the present achievement of the student. No teacher worthy of the name, refuses to analyze or break-down the various positions — every good teacher understands that a sense of accomplishment is most important to a student.

Her "let's pretend" game would hardly appeal to a young lady of eight. It is based on the assumption that the students are three, four or five years old. That age group should not be learning ballet technique. They should be doing rhythmic and coordination work and dancing nursery rhymes and fairy tales.

How much better to explain to the children, who are intelligent little human beings, what they are striving for and why. School subjects are not taught by bribery. Why not employ the methods which, as Miss Thebaut says, are being employed in academic subjects such as history — "adding the elements of appreciation and understanding."? Very few children fail to respond to this approach. If by touching a part of the anatomy with a stick the teacher is able to cause the child's further awareness of correction, there is nothing wrong — even the teacher's hands should be used to bring out the desired posture and lines of the body. These are difficult to achieve and require much corrective work. Perfection in technique can never come without a conscious striving for it on the part of both student and teacher.

3. "Use every opportunity to give the child a feeling of accomplishment rather than failure."

This, in itself, is perfectly sound advice. It can be accomplished by constant encouragement in the classroom and by devoted effort on the part of the teacher. If "stepping and pointing" is a routine then the "perfectionist" teacher certainly teaches routines too. However, most of the routines taught by the imperfectionist teachers comprise a great deal more than that. They include steps that the child is completely incapable of performing correctly, are often done "on toe" when the child has no right even to stand on her pointes, and are the cause of many bad physical habits which the "perfectionist" teacher often is called upon to correct later. Correction at this late time is a most difficult task, sometimes even impossible. Further, most children study only one hour a week for thirty or forty weeks out of the year. This is a very short time in which to make any real accomplishment in grasping the simple facts

(*continued on page 34*)

Ruth Thebaut: "the Truth about ballet education"

Both the two foregoing principles are necessary to the accomplishment of this one. Get the class started on a simple routine very early — some teachers start it on the very first lesson. True, to the perfectionist teacher, it probably wouldn't be regarded as worthy of the name "routine", but to the child and the parent it is the essence of satisfaction and encouragement, even though it embodies little more than stepping and pointing.

Further feelings of accomplishment are realized by the child by appearing before the public in the school's recital or other opportunities to entertain. The student should certainly be given this inspiring experience the first year. Of course, the "old masters" will shudder at the thought, but they deny their students this inspiring delight probably because they fear for their reputations — and well they might, since their students would probably make a very poor showing indeed, having spent the whole year in rigid exercises and having shunned anything so enjoyable to the child as a routine!

Modern teachers, however, do not fear for their reputations because they have been fitting their program to the child for the whole year, and many a first-year baby line has stolen the show. These teachers know that a feeling of accomplishment is the motive for further effort and, incidentally, the major reason for the child's becoming a second-year student!

4. Fit the program to the child.

This principle makes the exact difference between the inspired educator and the classroom disciplinarian. Yet, the advocates of perfectionism, those who "wouldn't dream of taking a child under seven for ballet training" or who "never allow any child under eleven to wear toe shoes" are the violators of this very important principle of education. Experience has proved that a child as young as three can start ballet training — God forbid that the three-year-old be subjected to the rigid perfectionism of the ancient "master" though — and that learning takes place quite normally when the teacher fits the program to the child's capabilities as they exist at the time. Experience has also proved that any child can be put on pointe when ready and there is no possible measuring stick that can set a definite age when this should take place. The teacher alone is the one to determine the time for such a step in the child's progress. It is extremely important that parents understand this fact and that no half-baked idea of anyone be given precedence over and above the teacher's recommendation.

5. Place emphasis on the joy of dancing rather than cold technique.

Probably every student starting out to study dancing is impressed with the attitude of "it's fun to dance". How this attitude is nurtured has a great influence upon the total personality and character of the child — yes, and on professional success later, as well. Some students and their parents may be forced to accept the premise that dancing, like going to the dentist, is something to be endured for the sake of health or some other goal, but the majority turn their interest and patronage elsewhere or become soured on dance education and dance teachers. The perfectionists excuse their unprincipled behavior with the fiction that "the child had no real talent anyway," or some such flimsy irrationality . . . And that brings us to the next principle:

Thalia Mara: an answer to "the Truth about ballet education"

of technique, to improve the posture and to develop a little grace without the burden of memorizing several routines for the annual recital. These routines are certainly learned at the expense of the very things which the child ostensibly is studying ballet to achieve.

There is nothing modern or up-to-date about the annual recital. It has been common practice in this country for as many years as "fancy-dancing" has been taught. The truly modern teacher in the U.S. today is the one who has a good grasp of ballet technique. Such a teacher can present a technical demonstration at the end of the season which by its simplicity and honesty is truly beautiful and completely outmodes the old-fashioned practice of a recital. We give such demonstrations annually in our school and both the children and the parents look forward to it with eagerness and enthusiasm. Many teachers who come to us for summer courses tell us that they hope to abandon the recital idea before too long in favor of such demonstrations. Now, there is nothing against the recital if the teacher has students who are capable of doing the work presented. It is a good way to win students and influence friends when well done. But it is bad when the recital routines are the basis of the entire year's school work rather than the constructive technique which is basic. Incidentally, an intelligent child gets bored with a subject that gets nowhere. After two or three recitals the glamour wears off. The schools that hold students over a period of years are the schools which can offer the student constantly challenging work which produces results which can be seen to improve each succeeding year.

4. "Fit the program to the child."

It is wise not to begin authentic academic ballet training until a child reaches the age of eight, although very rarely exceptions can be made if the child is physically and mentally above average capacity. In general there is nothing to be gained by beginning ballet training at too early an age. The first argument against this is physical: a young child's bones are soft. The stressing of turn-out and the strain of straightening the knees can often be too severe for the young frame, particularly if the teacher does not have the complete knowledge and understanding necessary to guide the technical development.

The second reason is psychological. Real talent and interest in ballet can be destroyed in a child by forcing the immature mind into learning the formal technique for which the child is not equipped physically or mentally.

However, children can most profitably study dancing (as opposed to ballet) from the age of four. This training can be called "pre-ballet" training and it is most important and useful to any child. It promotes a sense of rhythm, co-ordination and discipline in movement and awakens a feeling for music. It should not consist of ballet exercises as such, nor should it stress turn-out or perfection of movement. Through the use of nursery rhymes and simple little stories the imagination is stimulated. Movement should be free within a framework of discipline. At the age of six or seven simple folk dances are added and in the final steps of this training the basic positions of ballet are taught.

As to pointe work. It is true that there is no hard and fast rule as to what age a child should begin this phase of ballet technique. Each child is an individual. But certainly no child is ready to take this step until she is able to perform the basic exercises of ballet with proper strength, straight knees and back. It is not the hard boxing or the stiff shank of the toe slipper which should support the child on her pointes but the muscles in her own thighs and back. Serious study for at least one or two years is requisite, depending on the number of lessons taken weekly and the individual progress of the child. It is extremely important that the teacher understand the proper time for this step. Deformed bunion joints or back-aches, among other things,

(*continued from page* 33)

drawings by george chaffee

6. Never presume to say that a student has no talent.

The contemporary teacher knows that no one can look upon a group of first or second year students and say for certain who does, and who does not, have talent — or which of them will achieve perfection enough to become a professional dancer. Some children may show remarkable ability and skill in the early stages but never develop what it takes to become a professional dancer. On the other hand, many a student who appeared thoroughly uncoordinated and showed little evidence of talent in the early stages, has blossomed into a talented dancer and choreographer.

But whether a child ever develops remarkable talent or not, the real dance educator of today accepts them as students and encourages them in their progress, for there are many benefits to be derived from dance education beside those of professional training — when dance education is taught according to the principles of education.

7. Make classroom activities interesting and varied.

The teacher should feel free to use her initiative and creativeness in material for the classroom. Exercises should be short and made ever so much more interesting by presenting them to music. For the tiny tots, the elements of a game of "let's pretend" will keep them doing a very worthwhile exercise which otherwise would be very boring or difficult.

Teachers have found that for the first three or four years of dance training, best results are obtained by teaching tap and acrobatic along with ballet. Ballet, at best, is a very demanding and technical art and interest and enthusiasm for dance as a whole is enhanced by the enticing rhythm of tap dancing and the feats of acrobatic work which all children love. In this way, too, the children are given an opportunity to gain general knowledge of a variety of the dance arts. Later, they can specialize in the particular branch which appeals to them.

With a working knowledge of these seven major principles of education, no teacher is going to be easily led down the blind alleys of discontent and frustration, doubt or confusion.

The truth about ballet education is that it is just like any other training in the arts or science. It can be taught easiest and most effectively by using modern methods and by turning a deaf ear to the proponents of those ancient, antiquated theories of the masters long dead. They made their contributions to the art of their day. Some of the techniques they developed are the foundations upon which ballet today is fashioned, but with modifications and freedoms most necessary to ballet today.

Let us, however, have the courage to embrace the techniques of the past centuries which are applicable to the ballet arts of today, without in any way submitting to the bondage of their narrow methods of teaching.

There is real art in being a dance educator rather than a "ballet master" or "mistress". Broad-minded teachers are the artistic educators who teach *children* rather than *ballet*. They reach the souls of their students, inspiring children of whatever age with interest, enthusiasm and devotion to the art.

Let us seek to satisfy the needs of each of our students rather than the needs of our own hungry egos. Let us face and embrace the truth, for therein alone lies freedom — the real foundation upon which all art must be built to endure!

(*continued from page* 33)

are a pretty high price to pay for the whole of one's life for some teacher's mistake.

5. "Place emphasis on the joy of dancing rather than cold technique."

Dancing is fun when the teacher knows how to present it properly and has a planned program for each age group. Miss Thebaut couples the word "perfectionist" with "unprincipled". Is it unprincipled to have the child's genuine interest and welfare at heart? Or rather is it unprincipled to teach a subject, with which one is not thoroughly familiar, simply as a business proposition? The words "dance education" can be used to cover a multitude of sins when it comes to ballet.

The study of ballet can benefit a child mentally and physically and have influence on the character and personality only if it is correctly taught from the standpoint of professional pedagogy. Every child who studies the art, whether with the hope of a career or merely for the physical and mental benefits to be obtained, has a right to and *must* be taught from the highest professional standards.

6. "Never presume to say that a student has no talent."

At last I can whole-heartedly agree with Miss Thebaut. The ugly duckling often provides surprises, if the teacher has the love, skill and the patience to develop such a student. Which is not to say that a thoroughly unco-ordinated child would rise to great heights, but much can be done even for them.

7. "Make classroom activities interesting and varied."

This is the natural result in the class of a teacher who is thoroughly familiar with the various aspects of ballet technique. Ballet is endlessly interesting as it becomes more advanced and the student progresses. Exercises should not only be taught to music, but the music should be from the classics in order to stimulate a love for music. The tiny tots should not be doing exercises which are boring or difficult. They have keen enjoyment and fun in their own kind of work.

The enlightened teacher shuns the mixing of tap, ballet and acrobatic. Such procedures belong to a period when both public and teacher knew no better. It is understood that the teacher in a small community has to teach all subjects but ballet should be taught as a subjet in itself. If the child wants to study tap and acrobatics these should be given in a separate lesson. Interest in ballet is growing by leaps and bounds. Unfortunately there are not enough teachers with a sound ballet background to meet the increasing public demand. There can be no "discontent, frustration, doubt or confusion" where real knowledge and understanding govern the teacher's conduct of classes and work.

Miss Thebaut is not advocating progress but stagnation. The only way children can be inspired with devotion to the art of ballet is by teaching it in its pure and correct form.

To truly be a dance educator in the ballet field a teacher must be devoted to the principles which underlie ballet. The first and foremost factor is genuine knowledge and the second important factor is a sincere desire to strive for perfection, for art requires perfection. The average teacher in a local community who does not have a background of years of advanced study and professional experience cannot be expected to produce ballet stars. But these teachers can and should be expected to give each of their students a good basic technical foundation. This foundation is of the utmost importance. It confers physical benefits on those who seek only that, and it enables those who desire professional careers to forge ahead, when they seek advanced study, without the heart-breaking experience of finding that they must begin all over again.

By all means let us face and embrace the truth. But let us be sure that our truth is true, for no firm foundation can be built upon a false premise.

Jo Taylor with her group at the Brooklyn Museum. jay weissberg

March Guest Editor: Jo Taylor
Senior, H. S. P. A.
Choreographer: 1950, '51, '52, *Buck's Rock, New Milford, Conn.*
Director: *Jo Taylor Dance Company, which has appeared twice on TV;*
Brooklyn Museum, December 27, 1952
Stage for Dancers, Henry Street Playhouse, February 9, 1953

The Experience of a Young Choreographer in Working

• Can a young dancer choreograph for a group, especially a group of young dancers her own age? My first reaction to the question was one of indignation. And why not for a group? Oh, I know there are many people who announce in wordly tones, "My dear, how can you possibly choreograph at all when you haven't lived! You just don't know what life is about."

What an inarticulate and expressionless world this would be if we all had to wait till we were "fully mature" to create. Creation is a maturing process. It is the young who are the radicals. They are the ones who are constantly groping and searching for new ways of self-expression. Without their influence, the arts might not change and progress half so rapidly. I do not mean to state that they are the only factor for change in the aesthetic world but the majority of young creators are the true explorers. Anyway, who is to judge at what point one can say, "Ha, ha. I have now lived and therefore I possess the heretofore forbidden right to go out and express myself before an audience of (naturally) equally worldly-wise personages."

To my mind, there is nothing quite as wonderful as watching a young creative artist mature along with his works, but never do I feel that perhaps his later endeavors are more valuable and have more meaning because they were just that, later works *per se*. I try and evaluate each creation primarily on its own merits, without too much regard to: "He did this when he was eighteen, but this, the more mature work, when he was thirty-five." It may very well happen that the work of the poor slighted eighteen year old is in reality more interesting in every sense of the word.

There are many problems, some amusing, some not so amusing, and some just plain annoying with which a young choreographer must learn to cope. My own company provides a wonderful illustration of these. They are a group of fifteen dancers (on particularly noisy days, they seem like about sixty-five to a hundred) with an age range of fifteen to seventeen. This includes me, too.

When we were first organized, suddenly like a bolt out of the blue, our first major difficulty hit me. We had absolutely no place to rehearse. After practically being evicted by the lady downstairs for dancing on her head (I live in an average New York apartment with a big studio mirror in the living room), I realized all too fully the necessity of rehearsal space:

Problem No. 1. It was now my duty as the choreographer to go traipsing around, looking for empty, inexpensive studios. Well, just as I feared, they proved to be completely non-existent. Not that there weren't plenty of empty studios around New York. But somehow, none of them met the other little requirement. Oh dear, I thought, we're stumped before we've even started. The solution came to me one magnificent night.

"Why not ask the Y.M.C.A.?" I did, and they were wonderful! In return for rehearsal space whenever we wanted it, we would perform for them. What a perfect arrangement. Of course, we all had to become members, which we promptly did. But that only entails two dollars a year since we're all under eighteen, with gym and swimming pool privileges to boot. I now carry around a white card stating that *Miss* Jo Taylor is a member in good standing of the Young *Men's* Christian Association.

Each week we have hosts of wonderfully kind and enthusiastic visitors coming to watch us rehearse, mostly those who live at the Y. But we don't mind a bit. In fact, we love it. Especially since they are sincerely interested in what we are doing and even walk on tiptoe so as not to disturb us. Some of them have become real patrons of the dance. There is, for example, our best critic, the company's beloved Tony (the iceman) who gets so excited watching us, that his forgotten ice melts all over the place. He comes faithfully every week on his way to deliver his ice and is always hailed by the group with "Ah, the iceman cometh." Of course, he hasn't the faintest idea of what we're referring to, but he laughs with the rest of us. Just last week, he announced in important tones that he thought the last section of our current number was improving and with a little cleaning

young Dancers section

• This is the third in a series of six Young Dancer sections written by students at the High School of Performing Arts in New York City (the country's only Public School which provides extensive training towards a professional dance career).

• For several months next fall the guest editorship of the Young Dancer Section will be in the hands of young dancers all over the world. Would you or someone in your dance school like to be Guest Editor? Remember, it's a big job. First, you will have to choose your staff and decide on your subject and your illustrations. You will have to edit, rewrite, and see that you have okays from all people interviewed. Maybe you'll write the section all yourself as Jo Taylor has, or you may prefer to farm it out as Electa Arenal did among her staff, taking no credit for her own reporting. Perhaps you have an entirely original idea for the section. If you do, so much the better.

Your first step is to submit the idea for your section to us, preferably after you've discussed it with the other people involved. If your idea is acceptable we will send you an enrollment blank and specific information about layout, number of words, illustrations and the deadline. Your finished section will, of course, be in competition with all others submitted, Being a Guest Editor isn't easy — but it's great fun and should prove most rewarding.

Regina Woody

---

with a Group

by Jo Taylor

up would look "the greatest."

Problem No. 2. Obtaining music. Being a choreographer, I have decidedly definite ideas about the sort of music I can use satisfactorily and enjoy working with at the same time. After getting the not exactly appreciative stares of the patrons of various music stores, (there's nothing like experimenting and improvising to a piece of music in a two by four transparent record booth), I decided I'd better not indulge in that sort of posturing any longer. It's just that it's so very hard to sit still when your brain's spilling over with ideas for movement. As things turned out, (I suppose it had to be), the music for one of our major numbers was out of print. I must have been in and out of every record shop in New York City and three in New Jersey. I finally found it in the dinkiest little unassuming place you ever saw. I think I now possess the last three copies in existence. As you can well imagine, I guard them with my very life.

I wish there could be two or three stores dealing only with contemporary music. Then when you went in and asked for modern music, they wouldn't stare at you with a blank look and finally come across with something like "Pee Wee Schnitzbaum's latest Bop recording." Of course this establishment would include a liberal collection of sound effects records adaptable to our puposes. I remember particularly one afternoon spent listening to a genuine recording of elephants galloping (or whatever they do) in the jungle of Africa someplace, hoping that perhaps I might be able to use it. Let me add that it was no good! Another solution to the music problem might be a composer who would work right along with us (Utopia!). Well, meantime, to whomever endeavors to establish this modern dance music shop, may I present my sincere best wishes for a successful business career and my oath of steady patronage.

Problem 3: My voice. This can be covered in one simple sentence. I'm constantly losing it. I haven't the faintest idea where it goes. I only know that the day after rehearsal, I go around croaking like a bullfrog. My only consolation is the fact that it always returns a day or so before my next "bout with the fifteen." (They'll kill me.)

Problem 4: Costumes. If a choreographer has no knowledge of the basic fundamentals of sewing, and has no money either, things are pretty bad all around. I overcome this problem by deliberately getting acquainted with those interested and talented in this field. "Oh you sew? How nice!" etc. Also some of my long-suffering relatives have pitched in and helped during various emergencies.

Problem 5: Group relationships. This is perhaps the most difficult and serious problem. It certainly calls for the utmost in delicate handling. It involves the ever-present question of personalities, starring roles, hurt feelings, wounded vanities, and finally, as always, money. Here, unfortunately, there is no miracle panacea, no quick and easy solution. When group choreography is involved, these personality conflicts are bound to arise.

As far as our earnings go, some idealistically maintain that they are striving only for the experience, the happiness, the welfare of the group, etc. "Any money we earn should go towards the group. We should not accept that television job. What if it means money. I say we should only be interested in concert work." Others feel, just as rightfully, that money is money, no matter where its source lies. They maintain that they as individuals should receive their just and fair share of it to do with as they please. Very often, it is a case of absolute necessity and many of my dancers work one week and come to rehearsal the next. So far, I have found no way to please everyone, or even the majority. I will admit that I started with the most idealistic views imaginable but have since recognized the extreme impracticality of same. One cannot cater to everyone at the same time. One can only choose the best course for some and placate the others by reversing the procedure at the next opportunity. As for my own personal feelings, I do not let them

(continued on page 38)

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Young Choreographer

(*continued from page* 37)

interfere. I do only what the majority of the group dictates and shall continue to do so. I have truly found this to be the best way. I certainly am happiest for it. I also think that it saves so many arguments and sustains a wonderful relationship. (Anyway, to be quite frank, I agree wholeheartedly with what the majority of the group decides almost one hundred per cent of the time.)

I can recall an especially vivid example where it was a case of only five dancers out of the group being selected to perform and everyone, *including the five dancers chosen*, felt that since the entire group had all worked equally hard on that particular number, it was unfair for only five dancers to dance it.

The company is one group — not so and so, and assisting dancers. No one is starred. I try as much as is humanly possible, to give everyone an equal opportunity. If the dance incorporates main characters, their parts are usually short to compensate. If a dancer is not adequately represented in one dance, he will more than make up for it in another. The skill and capacity for work and cooperation, and a genuine enjoyment of what one is doing, matters so much more than whether he or she is blonde or brunette, or looks two young, or too old for a particular part. If a dancer is performing the role of a wordly person and is honestly and sincerely interested in his work, and enjoying what he is doing, he will become the part.

I have tried my best to be fair. There have been times, however, where things have not worked out as I wished. Artists, especially young struggling ones, can become horribly emotionally upset. I am grateful that somehow, out of the fifteen, there is always someone who rallies to the cause and sustains us till our next crisis. I really think we emerge a little-bit-the-better people for it. I certainly believe I've learned and wouldn't exchange even a minute of it for I love what I'm doing.

I've mentioned only a few of the many, many problems that may befall a young choreographer — all based on my own experience, of course. Others may have encountered entirely different ones. It might be interesting some time to get together and compare. Choreographing for a group and having them perform your creations is a lot of fun. Of course, there are problems in choreographing for a group, but by and large, in rehearsal or performance, we all have a wonderful time working together.

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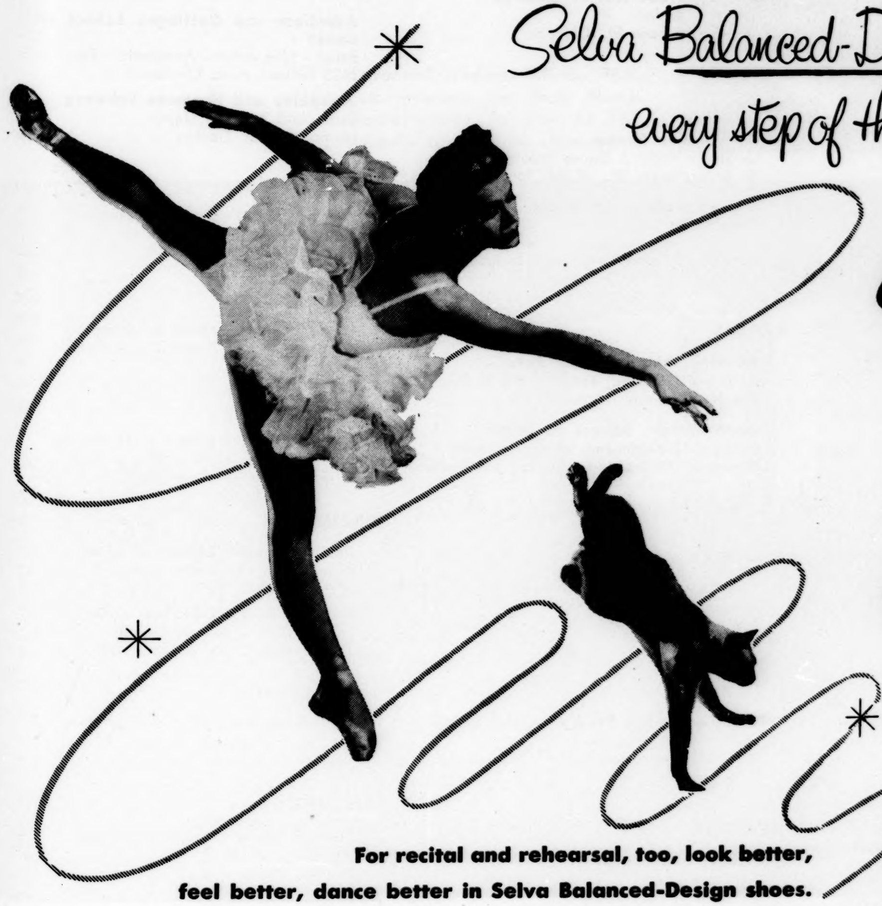

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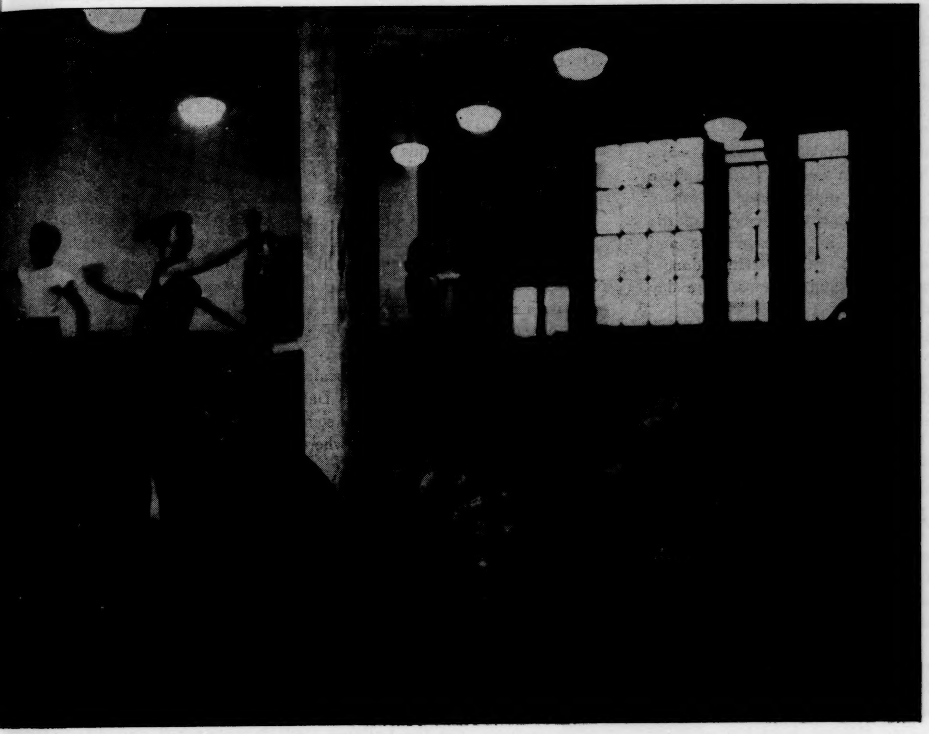

Faculty members and prominent dance figures are the judges for the H.S.P.A. yearly auditions. Below, reviewing the applicants, are Doris Humphrey, Hanya Holm, (at rear) Dr. Franklin J. Keller, principal, John Martin, Nora Kaye, Lucas Hoving, Bella Malinska and Natanya Neumann.

High School of Performing Arts, N. Y. C.

by Lillian Moore

• Can you imagine a public high school — I was about to say an ordinary public high school, but that adjective would hardly be appropriate — where boys and girls in ballet slippers and leotards, carrying towels, toe shoes, rosin boxes and victrola records instead of notebooks, hurry from a ballet class to one in modern dance composition? Where the pirouettes of Maria Tallchief, the characterizations of Frederic Franklin and the choreography of José Limon are analyzed in class as seriously as problems in arithmetic or geography? Where DANCE Magazine often serves as a textbook?

No, it isn't a wild dream or a mirage conjured up by some frustrated dance teacher's fevered imagination. All these things actually do take place at New York's High School of Performing Arts, where a gifted youngster can obtain a fairly comprehensive education in dance (or drama or music, for that matter) at city expense.

Founded just four years ago, Performing Arts is a branch of the Metropolitan Vocational High School, where such practical trades as printing, maritime engineering, radio communications and commercial photography are taught, and it is the result of

the realization of Dr. Franklin J. Keller, Metropolitan's far-sighted and progressive Principal, that the theatre is also both a trade and a vocation which requires early and highly specialized training.

A dance student at Performing Arts spends half of the school day in academic studies and half at classes in such subjects as ballet and modern dance technique, dance notation, music appreciation, dance composition, dance history, ballet repertoire and acting. Since the primary qualification of the professional dancer is to dance well, strong emphasis is placed on actual technique, and each student has at least one class every day in either modern or ballet. During their first two years, students learn the fundamentals of both techniques, for these are considered the basic forms necessary for every dancer who intends to make a career in the theatre. In the junior and senior years, the students "major" in either ballet or modern dance, and other classes are subordinated to the principal subject of study. For example, a "ballet major" in his senior year may have five classes in ballet technique each week, two in ballet repertoire (variations and ensemble dances), one in dance history, one in rhythmic analysis (use of music for dancers), and one "workshop" or rehearsal class which accustoms him to working under the direction of a choreographer.

This curriculum is, of course, inadequate in many ways. Because of lack of time, studio space, and necessary funds, there is at present no provision for training in character or ethnic dancing, tap, or supported adagio (although the elements of the latter are introduced wherever possible in the repertoire and workshop classes). The faculty agrees that the well-trained dancer should be familiar with all these forms, and perhaps some day it will be possible to include them.

That the Dance Department of Performing Arts is able to function at all is due largely to the advice, counsel and practical assistance given by the Advisory Committee, an enthusiastic and tireless group of experts which includes John Martin, Walter Terry, Lincoln Kirstein, Martha Graham, José Limon, Anatole Chujoy, Zachary Solov, Martha Hill, Hanya Holm, Helen Tamiris and Louis Horst. The dance faculty is made up entirely of professional dancers with at least five years' actual experience in the theatre. The teachers at present include former or current members of the Ballet Russe de Monte Carlo, the Ballets de Paris, the American Ballet, and the concert companies of José Limon, May O'Donnell and Martha Graham. Most of them have also danced in Broadway shows or films and several have done solo concert work. Dr. Keller, realizing that close touch with the professional field is important for the teacher who is training children for the theatre, has granted generous leaves of absence for tours or New York performances even during the school term. In spite of this enlightened attitude and the fact that the opportunity to work only with gifted children is highly enviable, there is a constant rapid turnover in dance faculty membership. The sober fact is that thus far the Board of Education has been reluctant to acknowledge that the professional qualifications of the highly skilled dance teachers are the equivalent, in their own field, of advanced academic degrees, and should entitle them to adequate remuneration. Salaries have remained nominal, and few of the teachers have been able to afford for very long the luxury of working, even in such a stimulating environment, at a small fraction of the fees they are able to command elsewhere.

Dance students at Performing Arts are chosen at annual auditions. Any child who is eligible for admittance to a New York City High School — and this means any bona fide resident of any of the five boroughs — may apply, but he must be recommended by his physical education, art, or music instructor in grade school, or some other qualified authority. Last April more than 350 children were screened at the preliminary auditions, lasting for two days, where members of the dance faculty eliminated those most obviously unsuited for dance careers. At the final auditions on the third day members of the Advisory Commission helped to narrow the choice down to the 70 girls and boys (at a ratio of about 8 to 1, although slight preference is always given to boys because there is a perennial shortage of male dancers in the American theatre) who were admitted to the school in September. Comparatively few of these will complete the four-year dance-high-school course, for twice a year those who do not live up to their initial promise as dancers are weeded out, and others — is this a failure for the school, or a sort of left-handed triumph? — leave school before graduation, to begin their professional careers. Last year students left to enter the ballet at Radio City Music Hall, the Roxy Theatre ensemble, and the dancing chorus of the Broadway hit "Pal Joey". Actually, every effort is made to cooperate with a student who is ready for professional employment but wishes to complete his high school education and graduate, too. Last year Arthur Mitchell, a gifted young modern dancer, graduated on schedule in June although he had spent the month of May dancing in the ANTA production of "Three Saints in Four Acts", in Paris. Marie Kolin graduates in February 1953 although she joined the Metropolitan Opera Ballet last October. Every morning at eight o'clock she has reported at school for her academic classes — even after late performances — and she has received "shop" or dance credit for her work at the Metropolitan. William Thompson, another senior, spends his days at school and his evenings dancing in "My Darlin' Aida".

There are dance graduates from Performing Arts in almost every musical comedy on Broadway, in the Slavenska-Franklin Ballet, and in the Tallulah Bankhead television show; Performing Arts dancers, many of them still undergraduates, appeared last summer at both the Connecticut College and Jacob's Pillow Festivals and in operetta companies up and down the east coast and as far west as St. Louis. This record of solid achievement, gratifying as it may superficially appear, could be much more impressive were it not for certain obstacles which still hinder the work and progress of the Dance Department. Overcrowded classes are a major problem; sometimes there are as many as 30 students in a ballet class, whereas the maximum number (to ensure the necessary amount of individual correction for each student, but also just simply to give them space in which to move) should be about 15. There are only four dance studios to accommodate an enrollment of 175 dance students, and two of these are merely crudely renovated classrooms, much too small, without mirrors — one doesn't even have barres. Probably the most serious defect is the lack of musical accompaniment in most of the dance classes. The students have little or no opportunity to learn the all-important relationship between dance and music in the natural, normal way, by dancing to good music every day.

The school is located in the heart of Manhattan's theatre district, half a block from Times Square, an ideal situation in many respects, but the building itself is antiquated and dilapidated. Its auditorium has a rickety, inadequate stage, no proper storage space or dressing rooms, and poor audience sight-lines. For their annual public performances the young dancers are obliged to journey to an up-to-date school in Brooklyn and to the Kaufman Auditorium in upper Manhattan's hospitable YMHA. The dance faculty's dream of expanding performance opportunities for the students by presenting frequent guest performances at other New York schools have thus far been frustrated by lack of accompanists to furnish the music, and similar technical difficulties.

Nevertheless a beginning has been made, and there is hope that a Board of Education progressive and enlightened enough to visualize the validity and importance of such a revolutionary move as the establishment of a free public high school devoted to the arts of theatrical performance, will some day make it possible for those arts to be taught in the manner most perfectly adapted for the development of the well-rounded, well-equipped, skilful, intelligent, and — even at high-school graduation — experienced performing artist.

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Basic facts and technique

the Shoulders and how to use them

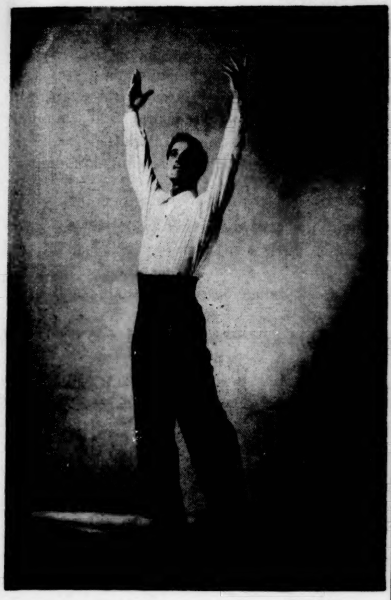
by George Tapps

● Whether or not you use the entire torso while tap dancing, can make the difference between a good dancer and no dancer at all! I think I can make this clear by discussing the use of the shoulders. How many times have you seen a dancer raise his arms while the rest of his body looked like a dead fish? If he does look like this it is because the arms are limp or are lifted from the side independently of the rest of the body, as though they were pulled up by strings attached to the fingers. Actually, it should be the back muscles which support the shoulders, as well as the upper arm muscles that do the job of lifting the arms. The combined effort of all these muscles can make movement beautiful and alive.

I was taught to pretend that I had a weight on each shoulder and against the arms when I was practicing. If you work that way, when you raise your arms you have the feeling that you are pushing them up against a barrier. But the shoulders always remain down! When you practice this, stand very tall with the arms relaxed at the sides. As you begin to raise the arms, take a deep breath; this will expand your upper torso and give the right impetus to the arms. Remember to feel the muscles in your back, and always keep the shoulders low — don't you dare raise or hunch them!

When you get all these muscles working together, the movement will flow right through the arms to the finger tips and the whole torso will be participating instead of just the arms. Just as a fine golfer does not break *of tap dancing*

walter e. owen



his stance or stop his stroke until the entire movement has carried the club from high on one shoulder all the way around to the other, a follow-through is also necessary in dancing.

Please don't become confused and try to use the shoulders separately. By this I mean don't merely shrug the shoulders or lift and lower them without using the rest of the body. This not only looks terrible but has no place in dancing. Unless, of course, a character dance is being done where a shrug of the shoulders might mean to express a sentiment such as "Oh, well", or "So what", but that is all.

And now an exercise for you to try: Remembering all we've said about lifting the arms, stand in an easy fifth position. The exercise is done to four counts of 4. On the first 4 counts, rise to your toes, slowly lifting the arms above the head; on the second 4, hold this position (keep those shoulders down!); on the third count of 4, keep the arms up and bring the heels to the floor; and on the last 4 counts, slowly lower the arms. Practice this until you really get the feeling that all the right muscles are working together to give you a controlled but never stiff arm movement.

Many of you have seen George Tapps in his numerous recent TV appearances. This month alone he has appeared on the Kate Smith Show and is scheduled for the Milton Berle Show on February 26th. He is currently preparing the choreography for a Broadway Musical "Lucky Star" which goes into rehearsal in early March. He will later be seen in person on Broadway in "Saddle and Go", another Broadway musical. Those of you who would care for a signed photo of him, have only to write George Tapps, c/o DANCE Magazine.

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THE BALLROOM PANORAMA

BY ALBERT AND JOSEPHINE BUTLER

Ballroom Dance Records

● A good dance record is a pearl beyond price, to be hunted down, collected and treasured. So we asked several prominent New York ballroom dance teachers if they would share with the readers of the "Ballroom Panorama" the titles of recordings which they find eminently useable. The favorite records of Don Byrnes and Alice Swanson, Mildred Duryea, Fred Frobose and Marie and John Phillips are listed, together with their interesting comments.

From Don Byrnes and Alice Swanson

Good dance records are hard enough to find without the confusion of such titles as "Takes Two to Tango", which is a Lindy, "Till I Waltz Again With You", which is a Foxtrot, and the "Tennessee Tango", which is a Rumba.

However, if you search long enough, there are good dance records available. However, very few are good on both sides.

New recordings of revivals and old standards have added a little zest and variety to the picture.

More and more good numbers are available in 45 R P M. We do not use 33 R P M., because we have found that of the several selections usually found on each record, only part of them are suitable and the selection cannot be varied.

Here are our favorites:

Title	*Rhythm*	*Orch. & No.*	*Comment*
Third Man Theme	Foxtrot	Lombardo — Decca 24839	Waltz on other side. Both good.
Honest and Truly	Foxtrot	Lombardo — Decca 27995	One side
Hide Away Harbor My Heart's in the Ring	Foxtrot	Lombardo — Decca 28385	Slow and Medium
I Don't Care if the Sun Don't Shine	Foxtrot	Gray — Decca 27179	One Side
Red Roses for a Blue Lady Everywhere You Go	Foxtrot	Lombardo — Decca 24549	Oh, for another teaching record like this
Cuckoo Waltz By the Beautiful Sea	Waltz Peabody	Shaw — Capitol 2134	
Darling You Can't Love Two Adios	Lindy Bolero	Capitol 2156	
Meet Mr. Callahan	Foxtrot	Capitol 2193	One Side
Walkin' My Baby Back Home	Foxtrot	Lombardo — Decca 28277	One Side
Mambo at the Waldorf Society Mambo	Mambo	Cugat — Columbia 39579	
La Toalla	Mambo	Ansonia 5192	One Side
Mamey Colorao	Mambo	Puente — Tico 10-110	Slow. Good for teaching Single and Triple
Tinguaro	Mambo	Puente — Tico 10-088	Good Slow Triple
Camina Cameron	Mambo	Puente — Tico 10-113	
Carino Para Ti Mejor Perder La Vida	Rumba	San Juan Trio — Verne 0705	Good for teaching American Rumba or Bolero
Perdido	Mambo	Prado — RCA 25-5670	
El Mambo Diable	Mambo	Puente — Tico 10-143	
Inspiracion Adios Pampa Mia	Tango	Canaro — Decca 21329	

From Mildred Duryea

This year there is an increasing demand for Viennese Waltzes. In my Friday Assemblies I find it necessary to play several during the evening. The most popular records are: Columbia C 81-3 "Viennese Waltz" and RCA Victor 25-0018-A "Blue Danube".

The Rumba is as popular as ever with the emphasis on the fast tempo. The records that hold their popularity are Rainbow 10027-A "Around the World"; Coda 5072-A "56 East 56th Street"; Rainbow B-1515 "Hot Canary".

There are many new Tango records that are very good. I recommend two in particular: S M C 1307-A "El ll" and Decca 1229 "Blue Tango".

From Fred Frobose

Title	*Rhythm*	*Number*	*Comment*
The Wedding Waltz	Waltz	London — W 7200	Slow Waltz
Roses of Picardy			
Dolores	Foxtrot	London — W 7257	Medium Foxtrot
Again			Slow Foxtrot
Silver Wings in the Moonlight	Lindy	London — W 7185	Medium Slow Lindy
With All My Heart	Peabody		Fast Foxtrot
Jungle Bird	Rumba	London — W 7489	Medium Rumba
El Cumbanchero			Fast Rumba
Another Night Like This	Rumba	London — W 7360	Slow Rumba
El Truco de Pernambuco	Samba		
Blauer Himmel	Tango	London — W 7357	
Fiammata			

From Marie and John Phillips

Maria Elena — Luis Acaraz — R C A Victor 235524. A medium tempo Waltz which imparts easily the graceful style which typifies the American Waltz of today. Pupils enjoy this arrangement because in addition to an easy dance tempo it is "listening or mood music".

Here Pretty Kitty — Guy Lombardo — Decca 27092. An American Waltz of the latest styling by Lombardo. The medium fast tempo, heightened by the vocal by Kenny Gardner, gives pupils a true Waltz feeling.

A Kiss in the Night — Benny Goodman — Columbia 37149. This Foxtrot tempo is medium with a lilt which is liked by the pupils because of the added "life" which enables them to move easily into a smooth Foxtrot or Swing.

Hideaway Harbor — Guy Lombardo — Decca 28385. A thrilling Foxtrot with a medium fast tempo. It is beautifully arranged and gives pupils the desire to do a Foxtrot in the modern manner.

Esto Es Coco — Tito Puente — Tico 10-152 B. Bolero or Slow Mambo with a strong rhythm which enables pupils, especially beginners, to do the difficult Mambo rhythm.

Balila Yemayo — Celia Cruz — Seeco 7100 B. A Medium fast Mambo — which is especially appreciated by dancers past the novice stage. This arrangement imparts to the pupil a strong feeling for the Mambo.

De Julio — Eduardo Roy — S M C 1299 B. A Tango arranged to appeal to dancers and listeners too. For all dancers an easily interpreted medium tempo to make their Tango move with flowing continuity.

El 11 — Eduardo Roy S M C 1307 A. Tango dancing at its best to this medium fast tempo. The mood changes, flowing lightly one upon another — makes every dancer feel at his best.

Literature into Dance

(*continued from page* 18)

creates a new title for his work, calling it, not "Othello", but "The Moor's Pavane", which justly derives from the classic dance framework. We see, in the theft of the handkerchief, the dances of pursuasion and conflict between Iago and the Moor, and the murder of Desdemona, enough of incident to show what happens when evil pits itself against goodness. But more than that we see, through the fresh insight which Limón provides, intrigue working beneath the polished surface of court life. By generalizing, by formalizing, Limón has given us an insight not only into Venetian court life of the time, but into all society.

Finally, we turn to the work of a very great choreographer, whose grasp of dance material has perhaps been more consistently masterful than anyone's. The moment of vision, the moment of decision, the moment of action: that has been the point of view from which Martha Graham has built the most important of her later works. The intensity of this chosen moment has created the whole discipline of method for the choreographer. With merciless integrity, she excises everything which cannot illuminate the moment. Direct statement and exposition can be taken care of in the program note. In the dance itself, it is the moment and an intensive analysis of what it holds which illuminates the past and future. It is this brilliant method which has helped to make the astonishing impact of her most successful dances. In its abandonment there lies some of the explanation for the weakness of Miss Graham's latest work, "Saint Joan". It is true that the chronicles of Saint Joan fall into the realm of historical literature, rather than the literature we recognize as an art form. Yet the problems to the choreographer, it seems to me, are much the same. In the case of the story of Saint Joan there are an already-established chronology and certain key incidents, as in any biography. The choreographer may go

(*continued on page* 48)

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Literature into Dance

(*continued from page* 47)

back to the historical sources, but in the end she will have to deal with the familiar general pattern that has been folllowed many times in plays and books.

In "Saint Joan", Miss Graham seems to have abandoned her technique for achieving insight into the whole by an examination of its most vital aspect, in favor of a loosely-constructed narrative that follows the major incidents of the Maid's life. A subject which demands an intense single focus is instead treated panoramically, as a series of scenes. The effect is pageantry rather than insight or illumination. The work is still in progress and knowing Miss Graham's great capacity to rework a piece there is a possibility that it may be quite different in its final form.

What conclusions can we draw from these examples of successful and unsuccessful works?

First of all, it seems quite obvious that when a choreographer creates a dance which derives from a literary form, he must detach it from the form (be it play, poem, novel, short-story or biography) which gave rise to it. He must create something which will exist æsthetically in its own right, its own form. Thus far, all is quite obvious and, I should think, quite generally accepted. It may be supposed that choreographers would wish to do this and if they fall short it is not because they have not sought the goal, but have failed to reach it.

If a dance is to be derived from a literary idea its excuse for being ought to be that it can further illuminate some part if not all of the idea previously treated in another form. When this excuse for being is lacking, that is, when the choreographer chooses merely to retell in dance a story which has already been told, several risks are run: first of all, since dance is not naturally abstract—like music, let us say—a dance which follows literally the pattern of a literal subject may end by itself being a literal work; furthermore, when a dance exists solely for the purpose of re-narration it risks suffering by comparison with the art form in whose province the story rightfully belongs.

If, happily, a choreographer chooses a literary subject for dance because of some new insight, some new disclosure he wishes to present, then he must feel free to reorganize the material into a new form which will best accommodate that insight. Or perhaps the process may be reversed. Perhaps in looking for a new structure, a new form for his dance, he will further explore the implications of his material. Probably these two approaches will be mingled and enrich each other.

The creative artist in any medium must work out a unity between form and content. As the writer finds his, so must the choreographer.

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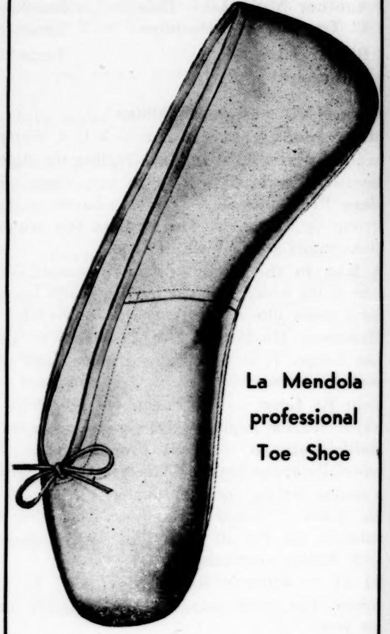

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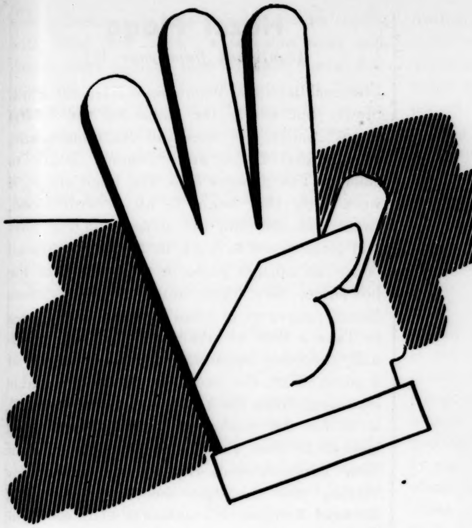

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Hazel Flagg

(*continued from page* 15)

little smaller than Yellowstone National Park. Slowly but surely the shape of the "Paris Gown" ballet, the Roseland Ballroom scene, the Funeral Ballet and "Salome" begin to emerge. The dancers have the huge stage; a week after they begin to fill it with blood, sweat and exertion, the sixteen singing boys and girls report to work in the lobby. Seated beside an upright piano in the shadow of the box-office, they pitch into "A Little More Heart"; move on to "Bow" ("Everybody Loves to Take a Bow"). Styne's musical style gradually becomes apparent; the score is all of a piece. With the exception of the inevitable love-song, "How Do You Speak to an Angel?", it is for the most part hot, fast and loud enough to blow you out of your seat, full of New York's nervous rhythms, almost entirely lacking the nostalgic sweet simplicity of Richard Rodgers. It's useless to criticize Styne for not doing what he didn't attempt; he is writing like himself, in "Gentlemen Prefer Blondes" and "High Button Shoes" and 25 films. If you prefer the music of Rodgers, Styne would be the first to point out that three Rodgers shows are current on Broadway, with a fourth "Me and Juliet" about to go into rehearsal, with choreography by Robert Alton. The "Hazel Flagg" music needs no extended analysis here; the score, recorded by the cast, will shortly be available in an RCA Victor album. Judge for yourself.

Alton's razz-ma-tazz choreography also speaks the language of Broadway and Hollywood; nothing could be more natural for a man who returned to the Main Stem after nine years under contract to M-G-M. As the creator of choreography for a string of Broadway successes, including four hits each by Cole Porter ("Anything Goes", "Panama Hattie", "DuBarry Was A Lady", "Leave It To Me") and Rodgers ("Higher and Higher", "By Jupiter", "Too Many Girls", both versions of "Joey"), he has aimed to amuse the paying public, but scarcely, in the Agnes de Mille-Jerome Robbins sense of the word, to elevate it. His inventions, if that is the proper word, are fast and furious, clean and quick. Demanding from dancers the utmost dexterity, Alton's choreography is not intended for those to whom flashy is a dirty word; he thinks The New Yorker's dim-witted lady who remarked of his second "Pal Joey" work: "I like this kind of dancing much better than choreography" paid him a compliment.

A week after the singers reported for work, the principals assembled for rehearsals in the oval downstairs lounge of the Hellinger. Helen looks deceptively small, her shoulders frail to carry the weight of the 100 people at work around her; Benay Venuta looks like the tireless trouper she is; the veteran stage, screen and TV actor Thomas Mitchell, making his first stab at musical comedy, has difficulty with his lines. The handsome Hollywood leading man, John Howard, and Jack Whiting, who is destined to stop the show in its tracks with "Old New York", a soft-shoe song and dance, seem to have time on their hands. But now, with three different centers of highly concentrated activity, the Hellinger has begun to hum like a short-circuited transformer.

One of the classic descriptions of a show in rehearsal is Cole Porter's "Another Openin', Another Show"; from "Kiss Me, Kate":

*Four weeks you rehearse and rehearse
Three weeks — will it ever be worse?
One week — will it ever be right?
Then out of the hat comes the big first night.
The overture is about to start
You cross your fingers and hold your heart
It's curtain time and away we go
. . . Another openin' of another show.

Most of the excitement Mr. Porter so aptly describes took place in Philadelphia, where the physical production was assembled for the first time. Before the Philadelphia opening, the practice periods, daily including Sundays, consisted for the most part of work, work, work. Anybody who thinks show business is all glamor and curtain calls might pause to reflect that while the rest of New York was celebrating two long holiday weekends, the "Hazel Flagg" company had exactly one day off: Dec. 25th.

The publicity mill began to grind. Winchell carried his first plug. Ward Morehouse in the World Telegram and Sun, wrote an amusing column on Bob Alton at work, entitled "Staccato Delirium." Benay Venuta's name started turning up in the columns. Eileen Darby of Graphic House turned up with an assistant, took the rehearsal pictures we show you on page 14. The bulletin board outside the Mark Hellinger stage door carried a list of Philadelphia hotels, with charges. When John Brascia asks what about rates for actors, Production Stage Manager Neil Hartley tells him that rates went out with World War II and never came back. The first costumes put in their appearance from the Miles White studio, translated from the drawing board into sequined reality. With a short speech to the dancers, producer Styne puts a bottle of Vitamin C tablets on the piano, with the earnest recommendation that everybody help himself to six a day for the needed extra energy. Sample Alton directive: "Don't talk, kids. If you have any questions, ask us."

Odd corners of the stage begin to fill up with half-tasted containers of cold coffee. Theatre owner and backer Anthony Farrell drops in occasionally to see how things are going. Of the seventeen dancing girls, five are from California; four have never been in a Broadway show before.

The Philadelphia Story

Jan. 9th, the entire company entrained for Philadelphia. Sunday Jan. 11th was a fourteen-hour day in the Shubert Theatre; nobody had warned Helen that photographers, including DANCE Magazine's, would be all over the house, and her hair was still in pins. Author Ben Hecht, said to be busy in his hotel room re-writing, dropped in in the late afternoon, posed unshaven with composer Styne for a picture. Alton seemed the calmest person present; asked "How much weight have you lost?" he replied: "None. I only lose weight when I'm not working." "Hazel Flagg" provided a solution to a famous problem: what to do in Philadelphia on Sunday? The answer: work.

A veteran stage hand tells us that this is the most elaborate production he's handled on the Shubert stage in more than twenty-five years. Certainly Harry Horner's sets are sumptuous; getting them in place and on time is something else again. Miles White's costumes seem to this reporter over-elaborate, fussy, and not too relevant. The bewitching beauty of Eva Ralf, a German-born dancer making her Broadway bow in this production, is smothered by the elaboration of the costumes in the "Paris Gown" number.

On opening night the house was packed, with a solidly enthusiastic audience about divided between visiting firemen like Max Gordon down from New York for the occasion, and Philadelphia show-hungry socialites. One first-act love-song lays a terrible egg, but Jack Whiting's soft-shoe routine stops the show in its tracks. In the second act, Helen Gallagher's song-and-dance to "Laura de Maupassant" brings down the house. She isn't prepared for the ovation, has no encore ready. The show runs half an hour too long.

The Roseland Ballroom sequence serves as a fine showcase for the considerable talents of dancer Johnny Brascia, a veteran of the screen version of "Call Me Madam", making his Broadway debut.

In the month between the Philadelphia and New York openings four musical numbers were dropped, three were added, one given extra emphasis, and one — the "Paris Gown" ballet number — was heavily cut. Despite the interim expenditure of immense effort and energy, New York first-nighters saw substantially the same show which had been seen in Philadelphia. The most successful numbers were those which had been 'right' from the start. In the seven daily papers, New York notices were mixed: one said "No", three gave it qualified "Yes" and three said "Maybe". In the Post, Richard Watts termed it ". . . a loud, lively, lavish and exuberant show . . . As is likely to be the case in any show with which he is connected, Mr. Alton's dance numbers have a way of dominating the proceedings. He has staged several admirably dynamic ones . . ." In the Journal-American, John McClain noted: "The real hero of the evening is Robert Alton. He supplied the pace that pays."

If and as the pace pays off, everybody in "Hazel Flagg" is in Alton's debt. For the second time this season (the first having been "Two's Company"), dancers will have rescued an expensive Broadway musical from sure oblivion.

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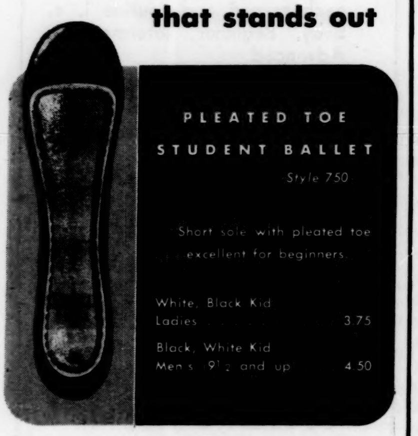

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Tap Dance Concerto

(*continued from page* 21)

truly unique is that the solo part for the tap dancer is written into the score just as it would be for a piano or violin solo. The dance solo, however, is notated in notes which are rhythm symbols, but are not in any key. So, since the composer had actually done the choreography in time, Mr. Daniels' job was to create the dance in space, employing the basic rhythms and yet remaining true to the feeling and structure of the music. The obvious pit-fall, of course, was that Mr. Daniels could have choreographed a dance which kept to the rhythms written by Mr. Gould, but not aesthetically right for the music. So, in working on this symphonic work, it was absolutely necessary that both the composer and the dancer have equal sensitivity to the two mediums of music and choreography.

One of the first real snags the dancer hit was how to handle the "rests" in his solo. As in any concerto, there are times when the soloist is not actually performing; but the problem is quite different for the piano soloist who sits at a piano, and the dancer who moves about the stage. The physical set-up for the performance was such that the "stage" was an area approximately 12′ X 8′ in front of the orchestra. There was no way for the soloist to get off the stage when he was not dancing. After much experimenting, he decided to take one of the movements or postures which he used in the dance, and revert back to that posture every time there was a suspended rest in his dance. Thus the posture became a thematic pose, a device which made it possible to suspend the movement of the dance but which permitted the dancer to continue to be a part of the music. Mr. Gould's contention is that "a great artist creates during the rests as well as the movement" and that throughout the work there must be a consistent relation between the dance and the music. The thematic pose seemed to solve this problem.

In the second movement (Pantomime) two props were used; a chair and a manuscript. Daniels danced, as it were, directly from the manuscript, starting from and returning to the chair, as though he were working it out spontaneously. This obviously gave him an opportunity to inject quite a bit of humor into the movement, and occasionally he broke into some old-time hoofer steps.

Another problem was the relation of the dancer to the actual members of the orchestra. Should they disregard one another, or take advantage of the fact that they were both performing on the same stage? It was decided that in certain sections where the

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Morton Gould conducting the orchestra in a rehearsal for his "Tap Dance Concerto".

music seemed to invite it, there should be a sort of repartee between, say, the violins and the dancer — a tossing back and forth of rhythmical phrases. In order to cope with these problems, Mr. Daniels found that he had to learn the music as well as the musicians — that it was impossible to work just from the counts and phrases, as choreography is frequently done.

Whether or not Mr. Gould had plans for elevating tap dance to the concert stage when he started the Concerto (and he says he did not), this interesting composition is a shot in the arm to tap dance. Mr. Daniels' private opinion concerning tap is that it is a lost art unless there are more opportunities like this to give tap dancers a new incentive and a real opportunity for more imaginative choreography. Before the Concerto, he really enjoyed dancing only when he was tapping to Bach because he feels that there are unlimited possibilities in rhythmic counterpoint and thematic variation. But there is little market for this. He feels that tap must be given special consideration so that it will eventually become established as a concert art, and not continue to pass merely from routine to unimaginative routine.

When anyone asks Mr. Gould about the liveability of the Concerto (a difficult question to put to any composer!) he smiles affably and says he has not the least idea. Recently a recording has been made of Tap Dance Concerto. And, since the premiere of the work Mr. Gould has received many indications of interest from leading conductors around the country. There are plans afoot to have the Concerto performed with well-known symphony orchestra in regular and pops concerts. Who can say more?

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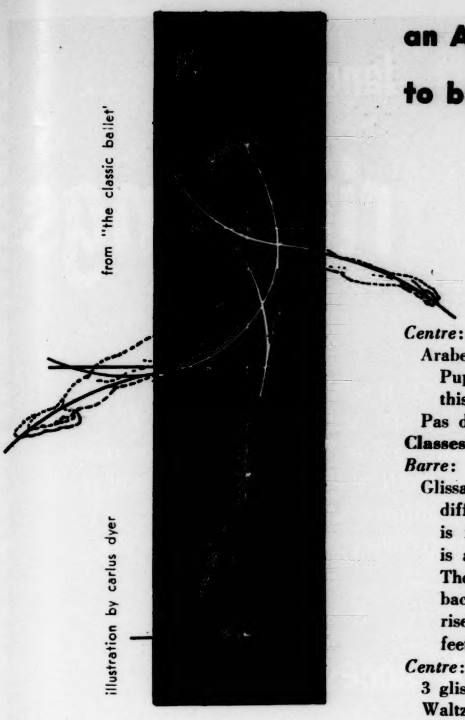

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Classes 16-20:

Barre:

Rond de jambe en l'air. (I teach this with the pupils standing with their backs to the barre and have them start from passé position, touch back of calf, front of calf, take leg to 2nd en l'air. 8 en dehors. 8 en dedans. Incidentally, I teach my children the correct name of each step as they learn it.)

Demi-plié in 5th, Sous-sous, balance with arms off barre.

Pas de chat. (Some teachers have questioned my teaching this step before glissade, but I find that pupils learn it more easily than they learn a correct glissade. This is the first step in which they get a feeling of ballon.)

Centre:

Arabesque sauté and run. (In circle. Pupils get the feeling of movement from this step.)

Pas de chat.

Classes 21-25:

Barre:

Glissade. (This is one of the most difficult steps to teach correctly, but it is important that pupils learn that this is a sliding rather than a jumping step. They must start in demi-plié, slide the back leg to pointe tendue à la seconde, rise momentarily onto full pointes of both feet, sink into demi-plié, close into 5th.)

Centre:

3 glissades, 1 changement.

Waltz. (Without turning. Then ¼ turn. Then ½ turn. It is important that pupil use port de bras and head movement from the beginning.)

Classes 26-30:

Barre:

Piqué. (Explain theory of piqué. I find it easiest to teach this with pupil facing the barre. I have her do a demi-plié on one foot, the other coup de pied en avant, frappé, then reach out at leg's full length into a piqué. I explain that this can be done with the piqué to attitude, arabesque, or coup de pied.)

Centre:

Piqué. (From corner 3 to corner 1, piqué onto right leg, foot coup de pied en arrière, then demi-plié with rt foot sur le coup de pied en avant.) (Same to left from corner 4 to 2.)

Classes 31-35:

Barre:

Petit battement. (By teaching this with pupil's back to barre, shoulders and hips remain straight.)

Echappé sauté.

Centre:

Piqué. (From corner 1 to 3 reverse piqués as taught in previous classes, now going backward, foot sur le coup de pied en avant.) (Repeat on rt leg from corner 2 to 4.)

Echappé sauté.

Classes 36-40:

Barre:

Passé développé en avant, à la seconde, en arrière.

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Ulanova

(*continued from page 24*)

said at the beginning, she is clearly a very great dancer by our own standards. Very great despite blemishes of detail that might be personal weakness or might be due to nervousness. The chief fault she showed at these performances was a kind of thickness, a lack of ease at the base of the neck and all around there in the region of the breast and shoulders. It made her neck look short, and deprived her head of the queenly port that is so lovely. Rather often the feet weren't delicately placed when she stepped, nor were her hands and wrists light. (Here in Italy, where in daily life one sees so much elegance and ease of carriage, so many pretty hands and feet, one's eye notices these things more than elsewhere). I wondered if such touches of rudeness were intentional—to avoid an "aristocratic" delicacy. Nevertheless her *port de bras* didn't suffer, and she had a marvelous lightness in her knees. Though her *pas de bourrée* weren't always beautiful, her feet stretched in the air always were. I mentioned her *arabesques;* her *attitudes* too and her *passés* were beautifully meticulous without the least overemphasis. She didn't seem gifted for speed or for a series of leaps; but the step was always strong and free. The constant clarity of her movement, the timing of the details of a step so as to make a perfectly coherent plastic phrase of a long step-sequence — these perfections of style were phenomenal. And particularly limpid were all her poses in lifts — as extraordinary as Markova's best. Our dancers rarely hold the pose of a lift completely defined — the figure doesn't look airy enough; Ulanova looked as if she were lightly at ease on the second storey. I liked a few mime gestures she did very much too.

Naturally I was curious about Soviet choreography. One piece she danced seemed to me very close to the "Sylphides" *pas de deux* and it was perfect for her special art of seeming to move in slow motion; the lifts seemed much more varied than we make them or else more exact. I thought this her best number; and next best I liked the "Casse Noisette" *pas de deux* — though the expression of it struck me as rather plain or plebeian compared to Danilova. Another number, by Chaboukiani, set to Schumann's "Chopin" (from "Carnaval") was a Greek supported adagio with trailing veils, interesting in its poses but not in its transitions. A Rubenstein waltz was an allegro with bunches of flowers and a very pretty *saut de poisson* — to us a sort of super-dinner-dance adagio; I believe it is about thirty years old. The bits from "Red Poppy" and "Cinderella" were astonishingly plain in choreography. They made their various narrative points very clearly and smoothly but prosily, I thought. Fokine's "Dying Swan" I liked least, though her dancing of this too was beautifully exact. I saw neither the uniqueness of the Swan creature nor the image of death. I saw a pang and then it was over; I was puzzled. It seemed to have been the literal extinction of an animal life, not about the swan of poetry that sings immortally as it senses death closing in.

Ulanova and Gabovich in "The Grand Concert".

The number I liked best on the second program was a dance from "Cinderella"; she was completely 'in character'. She was first gently pleased to be waltzing with her prince, then gently sportive in a sort of period step; gently she refused a crown he offered and then she was gently proud when after she'd put it on him he nicely put it on her; and she was happy, oh! so mildly blissful, then, resuming the waltz at a quicker tempo, she was gone. It was all completely clear and convincing, touching and sweet. And yet I wondered that the contact between the two of them looked so generalized that it didn't seem an extraordinary unique event. The Prince's declaration of love to Cinderella I would have wanted to see look as brilliant as it would have felt to her, a dazzling revelation of love.

Her partner, Kondratov, was a pleasant young man, a trifle muscle-bound, but a marvelously sure partner. At the first performance I found him completely unaffected and with no pretentions to style or grace. I don't approve of dancers who don't dance like dancers but it was interesting to see one so well trained and so *simpatico.* The Parisians were utterly dismayed by such an apparition. At the second performance I began to notice, however, a variety of characterization and "style" in his dancing and came to like him very much.

The dance accompanists were wonderful in sustaining the line — a great deal of rubato, but it sounded perfectly natural as long as one was absorbed in the dancing.

And as I recall these two performances another image of Ulanova comes back very vividly: a way she could come on or leave the stage, so soft, light as down, merging into an infinite continuation. It was a magic of entrance and exit one hardly noticed while it happened but it left an image original and poetic, evoking a sort of solitary lyric landscape.

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HUNGARIAN GYPSY—Fast, showy solo.
INDIAN—American Indian strong solo.
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MAZURKA—Advanced Polish couple dance.
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TOE TRIO—Effective number for 3 girls
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by Toni Holmstock

Recital Time — continued

● Last month we covered the general plans of attack to expedite the spring recital. The sooner the printing is prepared and ready to go, the more time there will be to publicize the event. The really successful recital is the one that attracts an audience composed of more than just the parents and relatives of the participants. If the approach, preparation and production are well organized and professional looking the appeal will be greater.

Publicity and Advertising:

Whatever is done by way of printing should be clear, neat and in good taste. Study magazines and newspapers. See what ads appeal to you, fit your needs into the general idea of what you find desirable. If cuts (engravings of a photo or drawing) are to be used in the ads, invitations, circulars, posters — your final results will be cleaner and better if the original art work is good. A cut can be no better than the original. It pays to get an artist or a good art student to help with this part. As a matter of fact, if your community is fortunate enough to have an art school, enlist their help for such things as layouts, drawings, etc. Give them program credit. This will enlarge your audience interest as well as provide the help you may need.

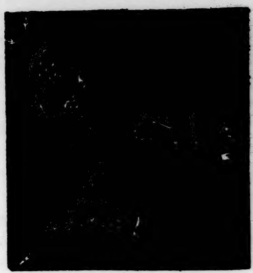
A good rule to follow in any advertising or publicity is to keep everything simple and to the point. Don't try to cram too much information into a small space. Hit the essentials, the highlights.

Consider that the more places you can cover, the better chance that more people will be reminded of the fact that you are presenting a recital. Posters should be in as many public places as possible. Keep them on the small side for the stores. Shopkeepers are more apt to give you wall or window space if the poster is attractive and not cumbersome. Check with your printer for the least expensive process so that your budget can provide you with the most posters and circulars.

Circulars should be mailed to every name you can remember or have listed. If tickets are to be sold, either give your students circulars to mail, or get their lists and have the mailing done from the studio. This preparation will pave the way for your students when they begin to sell tickets.

Your local newspapers and radio stations should be sent releases, not more than two weeks prior to the performance. (This refers to newspapers that publish daily or weekly). Check with your newspapers to get their deadlines for releases and paid advertising.

Tickets should be printed well in advance.



Have an accurate count from the very beginning. Keep a list of the people to whom you give tickets to sell, the date and number of tickets to each. If the tickets are numbered enter the ticket numbers given to each person. Set a date for the return of unsold tickets or money. Make sure this too is entered on your record. A ruled tablet with columns will help greatly to keep track of ticket sales. Be sure a reliable person is in charge of ticket sales the night of the recital.

Hall:

Where you have a choice of halls decide which will suit your purpose best — check facilities back stage, capacity, time allowance for rehearsals, lighting rehearsal. Decide how many ushers you will need. Even if seats are not reserved it is nicer to have young people act as hosts. Your audience will be more at ease if greeted at the door and welcomed.

Next month we will try to bring you successfully closer to the big event. At this point we can but caution you to be objective, try not to be pessimistic or overly optimistic. Keep calm, conserve your energies, delegate duties as much as possible and work with your check lists. It will all help. Next month we will bring you to CURTAIN TIME.

Costumes:

Costumes should be in keeping with the type of part portrayed, and suit the performer. Consider the type of dance, color of other costumes and scenery, how much wear and tear they may have to take during performance.

Costumes for soloists when appearing with a group need not be over elaborate to indicate prominence. They should be different from those of the corps, but not so bedecked as to make the others seem drab by contrast.

Make your own rough sketches or choose from the catalogs you may have sent for. This service is extended by many of the fabric houses supplying costume materials. Some people rent costumes for performances. This may be more costly than having them made.

If costumes are to be made by local seamstresses or the individual mothers, caution them to cut correctly and sew firmly. More grief can occur during a performance because of strenuous pulls on weak spots of workmanship. No costume should be used at a performance that has not been tried at a run-through rehearsal. What may look well and feel fine in repose, may be ugly and sometimes dangerous in action. A top hat may look very cute, but if it falls off it becomes an embarrassing nuisance. Props should be used at every rehearsal.

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Season in Review

(*continued from page* 10)

Again it looks as though the set and score may languish untenanted, unless Miss Boris sees fit to rework her ballet. For as it stands, it is clear in concept but sketchily developed in terms of movement.

The dramatic structure of "Will O' The Wisp" was nicely balanced. Four boys (Robert Barnett, Walter Georgov, Brooks Jackson, and Frank Hobi) cavorted playfully after a turn in the ole swimmin' hole. One of them (Frank Hobi) curled up and went to sleep. The others left him.

The sleeper was awakened by some amorphous-looking spirit people called "Those of the Place". And after a bit of *sturm und drang*, he was enticed to a watery grave by an imperious-looking naiad (Ruthanna Boris), who was one of "Those of Yesterday".

The boys returned; found their playmate's abandoned sweater; and wandered off. The grove was left empty. And the naiad glided across in silent triumph.

The ballet started off promisingly — with the boys indulging in a nice combination of pantomime, athleticism, and a flavor of popular dance. But as the corps went into action, the lines and shapes of the choreography became confused, the gestures insignificant. And it fell upon Mr. Hobi's shoulders to sustain the whole structure through pantomime. He was appealing as the boy, but the movement burden was too great. And it was not relieved by the endless bourrées that Miss Boris devised for herself.

Yet, despite its movement emptiness, the ballet has caught a wistful, poetic atmosphere. And so it may well be worth additional work. Some cuts in the score might help, too.

William Dollar's "The Five Gifts" is a version of a work he choreographed a few years ago for the American Concert Ballet. Because Mr. Dollar has had so much time to polish the dance, a strange thing has happened. Its choreographic structure has become disassociated from the music (Dohnanyi's "Variations on a Nursery Tune") and from the story (Mark Twain's "The Five Boons of Life"). As a result, the whole work lacks integration.

Its story concerns a young man (Todd Bolender) who is released from bondage (they truss him up like a starfish) by a fairy (Melissa Hayden). She offers him five gifts personified by women. By turns he selects Pleasure (Carolyn George), Fame (Jillana), Riches (Patricia Wilde), and Love (Irene Larsson). Because he quite naturally (it seemed to us) ignores Death (Yvonne Mounsey), the fairy punishes him by clapping a hideous old-age mask on his face and strait-jacketing his entire body in a huge white bandage.

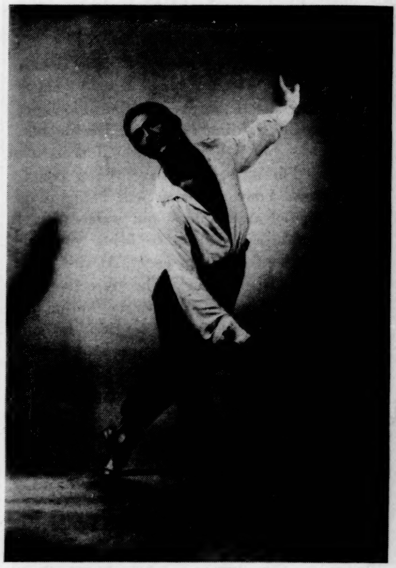
Despite the drag of this plot and the bombast of the score, the dancing drove through solos that had a remarkable freshness of impulse (and were spiritedly danced) and through sections of carefully worked out pantomime for Mr. Bolender. The corps was interestingly used as a live but unobtrusive "Greek chorus".

Esteban Frances' costumes lacked stylistic cohesion. Some anonymous but welcome genius devised an atmospheric starry sky for a backdrop.

One of the most satisfying experiences during any ballet season is to watch individual dancers develop. As we described in our review of two months back, Maria Tallchief emerged as a ballerina in the richest sense of the word. And she continued in that vein throughout the season.

But even more thrilling was the Phoenix-like emergence of Todd Bolender. After several seasons of what might be called utter flaccidity, he has found a new center both as dancer and as actor. He took on role after role. And everything he did had a new dignity — and a real joy-in-dancing. We can't wait to see where he goes from here. The potential should be limitless.

walter e. owen



Todd Bolender in "The Five Gifts".

No matter how small their roles, Robert Barnett and Jacques d'Amboise always perform with full energy and interest. And so their dancing gains steadily.

We particularly enjoyed Melissa Hayden's conception of the principal role in "The Cage". Her curiously stylized sharpness gave the whole ballet a ritualistic quality quite different from the almost-human tone that Nora Kaye brings to it. Both concepts are, of course, artistically valid.

An interesting touch in the slow movement of "Bourrée Fantasque" was the appearance of Hugh Laing to partner Diana Adams. Although the male role is not especially impressive in this pas de deux, Mr. Laing made it seem significant — as he does with virtually every role given to him. But one wishes that he would pay more careful attention to the fundamentals of good technique.

It was pleasant to have Diana Adams back in the company during the second half of the season. Both she and Yvonne Mounsey have a special quality of quiet femininity that most of the other principal female dancers lack. It's a restful contrast to the zest and drive of dancers like Patricia Wilde, Melissa Hayden and Jillana.

All of the dancers performed with the polish and refinement that one has come to associate with the Balanchine company style. One wishes, however, that some of the subjective aspects of their personalities could be developed to complement the emphasis that Balanchine lays upon the physically sensitized instrument.

Leon Barzin and Hugo Fiorato shared conducting assignments. And Jean Rosenthal was, as usual, in charge of lighting.

●

Jose Greco and Company
Century Theatre
January 12 through 24, 1953

A dance, like any work of art, is composed of action and stillness. If it is a good dance — and well performed — the moments of stillness are as meaningful as the activity, and as necessary to the enjoyment of the whole.

In the concert of Jose Greco and his company there was no stillness anywhere — not even in the programming. The seventeen numbers followed each other with gunfire rapidity. No sooner had the dust settled from Mr. Greco's "Danza del Contrabandista", when it was sent into a new flurry by a Gypsy "Cante Jondo". With not even a breath, one careened from a jota to a Nineteenth Century courtesan's dance; from a "Bulerias" to a Bolero panorama — until finally all the riches of their fine dancing and excellent staging were just so many merry-go-round horses scurrying by.

This same "hopped up" quality also colored Mr. Greco's own dancing. And that was too bad. For he is a virtuoso of the first order and ideally suited to the special rigors of Spanish dance. In addition to a fine, high carriage and a proud set of the head, he has an elasticity in the knees and hips that gives his dancing an exciting spring. When he plummets into a "caida" and then draws himself to his full height, it is a proud and willful gesture. When he is alone on stage, the entire space is enkindled by his presence. But his lack of "inner stillness" prevents him from interpreting the classic repertoire and somewhat limits him to regional dance.

Almost as though it were a reflection of Mr. Greco's own pre-disposition toward the

(continued on page 62)

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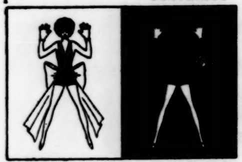

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Season in Review

(continued from page 61)

flashier Flamenco-type solo, there was very little first rate classic dance through the program. A valiant attempt was made, however, in the suite entitled "In the Times of Goya" (choreographed by Argentinita) and in Lola de Ronda's solo, "Cordoba".

Most exciting, in addition to Mr. Greco's own fiery solos, were the sections devoted to the Gypsies — Gracia del Sacromonte, Salome de Cordoba, and Juanele Maya. The two girls, with their round, childish faces and dark, unruly hair — the boy with his fierce petulence and offhand way of stamping out a barrage of taconeo — have a magnetism that defies imitation. As the girls sing and strut and toss flowers from their hair, they are tremendously vulgar. But it isn't the servile vulgarity of a night club or music hall entertainer. It is at once imperious and aloof. Combined with their real command of Flamenco technique, it is endlessly exciting and sometimes devastatingly funny, as in the "Bulerias" a duet in which Gracia del Sacromonte clowned impishly while Juanele Maya seemingly disdained her to indulge in his own pyrotechnics. Yet somehow, he had a curiously subtle control over her every gesture.

Of the other featured dancers, Lola de Ronda has a pleasant warmth, which is in a sense detrimental. For she is neither haughty enough for Gypsy dance nor delicate enough for classic dance. Guest star, Carola Goya, though technically pallid, has more feeling for the nuance of classic dance.

Luis Olivares has developed amazingly since the company last played in New York a year ago. He has great innate dignity, simplicity of gesture, and noble bearing. But there is still a looseness in the hips that prevents his leg movements from being firm and definite. When this is corrected, he should go a long way toward being the classic dancer that the company so sorely needs.

The entire program was on a high professional level — well disciplined, well polished, smartly danced. And the musical accompaniments by singer Chinin de Triana; guitarists Jeronimo Villarino, Juan Hidalgo, and Manuel Hidalgo; and pianist Roger Machado, did far more than merely sustain the dancing. With a little more repose and a deeper concert orientation, the Greco company should someday make an important contribution to the tradition of Spanish dance.

●

Iva Kitchell
Students' Dance Recitals
Central High School of Needle Trades
January 17, 1953

It's hard to make people laugh, especially when one uses a non-verbal medium like dance. And so it's a tribute to Iva Kitchell's art that audiences laugh so often and so heartily at her dance satires. But their laughter would be more enduring if Miss Kitchell adhered more scrupulously to the sound formula that makes her better dances so satisfying.

The formula works to perfection in dances like "Chorus Girl" ("Vintage of 1920"), "Something Classic", "Non-Objective", and (though somewhat discursively) "Bacchanale". It consists of two ingredients. The first is a sure physical command of the dance style Miss Kitchell chooses to satirize. And the second ingredient is a definite character viewpoint. For example, in "Something Classic" Miss Kitchell has a complete kinesthetic awareness of the languid lyricism of the latter-day Duncan dancers. And she takes as her character orientation the foolishness of a well-meaning but untalented amateur. The result is a combination of tripping and slipping and becoming entangled in a garlanded skipping rope — all encased in two nicely choreographed little solos ("Scarf Dance" and "Garland Dance").

In "Chorus Girl" the dance style is the flabby version of ballet that so often passed (and still does) for dance in the popular theatre. And the character is the over-tired dancing drone whose body sags limply even before she reaches the safe haven of the wings.

In the dances that fell short of their mark, Miss Kitchell either did not have a full command of the basic technique being spoofed (as in the "Spanish" "Carmen Kitchell from Kansas" and the "primitive" "Pseudo-Voodoo"), or she did not have her character firmly in hand (as in the verbose "Psychochondriac").

Harvey Brown, as usual, provided the bright-sounding accompaniments and some original scores of his own.

●

Mara and the Cambodian Ballet
January 18, 1953
92nd Street "Y"

An old esthetic question keeps cropping up in connection with ethnic dance concerts. It has to do with whether or not Westerners can perform Eastern dance with complete rhythmic and emotional acuity. As far as we are concerned, there is no final answer. And yet the question plagued us as we watched Mara and her Cambodian Ballet.

Perhaps the recent visit of the Balinese dancers has sharpened our perception. Or perhaps, because the program was more modest in format than Mara's previous concerts, we concentrated on the movement quality, rather than on the general theatrical effect. At any rate, Mara displayed an expansiveness of gesture and a settled feeling in the body that sometimes prevented her material from really coming alive. It was as though all the tenuous equilibrium and minuteness of detail of the Cambodian and Javanese dance had been softened and spread by a slow motion camera.

The program consisted of tour sections — an opening "warmup" called "The Class-

(continued on page 64)

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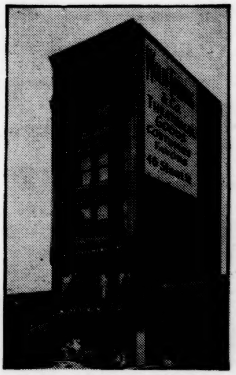

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Season in Review

(*continued from page* 62)

room"; a new version of the Leper King legend called "Visions of the Night"; a series of five solos and duets with her partner, Ch'ao-li; and a repetition of her Central Asian legend called "The Conquest".

We particularly enjoyed "The Conquest" because its story (a sort of "The Cage" in reverse) builds steadily and logically to the dramatic climax — and because the comparatively open style of the work is well suited to the springy athleticism of Ch'ao-li.

As usual, the program was stunningly costumed and masked. The assisting dancers were led by Andora Hodgin, Virginia Haig, Frieda McBurnie; Lyn Egli in charge of music.

●

Jean Erdman and Dance Company
Hunter Playhouse
January 11, 1953
reviewed by Norma Gangel Stahl

This program of four works, one a New York première, shows the range of Jean Erdman's interests as choreographer from pure farce to the most serious efforts to capture the meaning of ancient human symbols and rites.

The work shown here for the first time, "The Burning Thirst", is the kind of satire-farce in which Miss Erdman, both as choreographer and dancer, is at her best.

"The Burning Thirst" is conceived in four phases. "Race and Chase" is about the alleged pursuit of women by men. Miss Erdman is the gay-light-footed seductress, trying hard to get involved in a situation from which she will have to flee only to find the men bogged down in their slow-motion pursuit. In the second phase, "Fruitless Meetings", Miss Erdman, wielding a flower-tipped wand and full of sweetness and light, passes ignored among the dancers who are intent on their involvements. In her satiric solo which opens the next sequence, "Sweet Dreams", Miss Erdman makes immense preparation before each movement and her sweeping arm motions end with little downward dribbles of the hands. Her face beams with a supremely complacent smirk. Then the group of women in chaste white veils dance the swooning rhythms while the men (who are such dogs!) with flapping spaniel ears and long tails and wicked intentions, circulate among them stealthily. "Beyond the Pearly Gates" concludes the dance with the descent of a celestial pagoda-like contraption. All don wings and dance in a circle in hot pursuit of the Great Beyond. Gay decor is by Charlotte Trowbridge, music by Poulenc.

(*continued on page* 66)

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Season in Review

(*continued from page 64*)

In general, Miss Erdman's dances suffer from over-length. This is especially true of the two serious works which were re-presented: "Solstice", based on primitive symbols and rites, and "Changing-Woman," which dances the elemental forces of earth, sea and air. An addition of representational slide backdrops has been made to the latter, which unfortunately somewhat dwarfs the dancer.

Miss Erdman's vigorous, extroverted manner of dancing tends occasionally, in the serious pieces, to over-state movement. But in the comic dances, including "The Fair Eccentric", which ended the program, these attributes can be given free rein to everyone's delight — though again there is a tendency to "milk" the situation of its last laugh.

Excellent accompaniment was provided by the orchestra under the direction of Lou Harrison, who wrote the score for "Solstice" and whose orchestral work, Persephone's Dance from "Demeter", opened the recital.

Ronne Aul and Donald McKayle, who appeared as guest artists, gave fine performances in "Solstice". Miss Erdman has built up a pleasing ensemble of young dancers, which includes Tao Strong, Irene Loebenson, Elizabeth Sherbon, Fumi Akimoto, Shirley Broughton, Mimi Kirshenbaum, William Lennard, Philip Capy and Elzy Faulk, and has taught them the art of using their faces well, especially in comic roles.

(*Reviews of works presented on the evening of January 18th and later will appear in April*)

Toulouse-Lautrec

(*continued from page 29*)

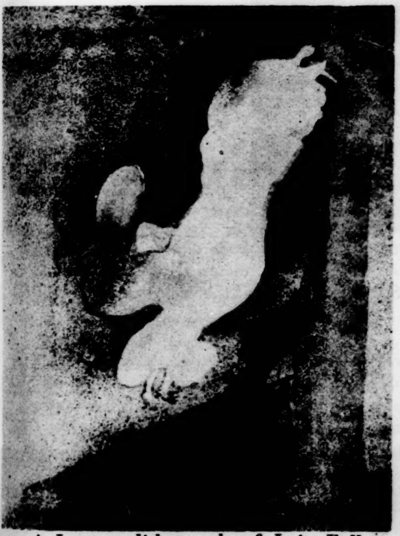
of observing dancing. But carried away by the tunes, as she was, almost in a trancelike state, she invented steps and movements. That night decided her life: she wanted to become a dancer. She had a fine sense of rhythm and an innate grace, but she never received any formal training. During her entire career she was, more or less, given to improvisation.

She not only danced her improvised soli, mostly waltzes, or joined her famous colleagues in a quadrille, but she also had great success in the legitimate theatre. She appeared as Anitra in Ibsen's "Peer Gynt", dancing to Grieg's music, and she was also seen in such musical comedies as in the world success of "La Belle de New York". At the Folies-Bergère she performed in the ballet "L'Arc-en-Ciel" in which she danced the part of Pierrot.

For a dancer of her background and time she was an unusual character. She tried to make up for her poor education by reading as much as she could, and her wit, her good taste and tact helped her over many a gap in her knowledge. Among her best friends were writers, painters and composers with whom she seriously discussed their problems, and she was often present at the literary get-togethers at the Chat-Noir.

Jane Avril stood at the peak of her fame — she was not more than in her middle thirties — when she took voluntary leave from all the splendor and excitement which was part of such a dancing career. At that time she decided to marry one of her admirers who came from a rich bourgeois family and offered her a suburban home, security and the adoption of her son. Before long, her son left and never got in touch with her again. Her husband died in World War I. her income dwindled to almost nothing, and she took refuge in a Home for the Aged. She never really had the security for which she sacrified her career.

She had her memories left though, with which she lived the last four decades of her life and which she put on paper and published in "Paris-Midi" in 1933. In it she paid tribute to Lautrec: "It is undoubtedly to him that I owe the celebrity I have enjoyed, which dates from the appearance of his first poster of me." She saw in him "a crippled genius, whose witty and biting raillery must have helped him to conceal his profound melancholy . . ." But Lautrec, too, had paid his tribute to Jane Avril by not only drawing her portrait for the *Moulin Rouge* and *Jardin de Paris,* but also by using her as a model for many more paintings and lithographs other than the dance. He liked her company. He often came, so she tells, to take her out to one of his favorite restaurants — he was a gourmet and connoisseur of wines — before they went to his studio for a sitting. As a matter of fact, she was one of his last models for a poster which, strangely enough, was never used. Shortly afterwards, in February 1899, Toulouse-Lautrec suffered the severe breakdown from which he actually never recovered.



A Lautrec lithograph of Loie Fuller.

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Tap dancer Ray Malone has made several guest appearances on the Colgate Comedy Hour and other well known shows in recent weeks; a popular TV performer.

Dance students Marta Skor and Tom Grabien were among the multitudes attracted to the Macy's 34th St. window which featured cover and photos from February DANCE Magazine.

walter e. owen

walter e. owen

Admirers of Lincoln Kirstein's Capezio Award, citing him for "outstanding contribution to dance in the U. S." are ballerinas Kaye, Markova, Danilova, LeClercq and Dance Notation Bureau's Ann Hutchison, among the distinguished luncheon guests at the January 12 Waldorf Astoria presentation.

Don Saddler, right, is the choreographer of "Wonderful Town", the musical version of "My Sister Eileen", which opens at the Winter Garden on Feb. 25th. Observed in rehearsal.

morris beck

At Tesuque Pueblo near Santa Fe, ethnic dancer Juana snapped this photo of American Indians in a solemn dance festival. Juana appears at the 92nd St. "Y" on March 21 in a program of dances from many lands.

Cincinnati dance teachers were wreathed in smiles for the opening of the Loshin Costume Center in that city. L. to r.: Bettye Sloan, Rosemarian Reidinger, "boss" Julian Loshin, Edith McCrea, Mr. & Mrs. Henry Lubber and Mrs. Loshin.

keller studio

(continued from page 4)

The "Poodle Hop", a dance created by **Roye Dodge** was presented on Feb. 1 at the Roye Dodge Workshop. Mr. Dodge and his two associates have been invited to teach the new bouncy ballroom dance, at the March meeting of the New York Dance Society.

●

From Chicago . . .

We had forgotten how special **Raye and Naldi** were until they turned up this month in the Palmer House's Empire Room. Though they wear the party clothes of the ballroom, they are really not ballroom dancers. They perform lovely theatre pieces expressing woman's frailty and dependence on man. They do nothing as gauche as a lift, just floats into unexpected positions.

Also at the Empire Room is **Rod Strong** who dances somewhat in the manner of Paul Draper while his team-mate Boris Gregory fingers a concertina. He taps a gavotte with the same elegance and stilted ports de bras as Draper. Though he never reaches a bravura climax, he is deft and polished and finally unbends in a Fiddle-Faddle finale.

Ann Barzel

●

London Datelines

Sadler's Wells Theatre was packed with an expectant audience on January 21st for the premiere of **Margaret Dale's** first ballet "The Great Detective". The news that it was based on the Conan Doyle stories and had a hero who wore a deerstalker cap and smoked a pipe raised hopes of a brilliant presentation of Sherlock Holmes as a ballet dancer. Alas, the spectacle achieved nothing of the kind. The choreography was muddled and fussy, the action unintelligible (whether one had read Conan Doyle or not) and it all seemed a great to do about nothing. **Kenneth Macmillan**, in tights, loose coat, deerstalker and puffing at a pipe while peering through a magnifying glass in search of clues, could have turned in a wonderful parody of the Great Detective if he had been given any material help in the way of choreography. The decor and costumes by Brian Robb added to the confusion, but Richard Arnell's music deserved a better fate.

The Sadler's Wells Theatre Ballet have also revised somewhat the production of "Casse Noisette" which they danced in America last year. If anything it is more of a jumble than ever and a favourite pastime of London balletomanes is to debate whether this production is worse than that by Festival Ballet, or vice versa.

More interesting to report is the staging and choreography devised by **Frederick Ashton** for Gluck's "Orpheus" at Covent Garden. It is of great beauty and contains a most poetic solo for **Svetlana Beriosova** as a girl with a dove, to the Dance of the Blessed Spirits. **Alexander Grant** leads the Dance of the Furies, but Ashton's choreography here is less remarkable.

Young choreographers within the Sadler's Wells organization staged their first experimental Sunday show on February 1st. Described by Ninette de Valois as a "post-educational project" it offered young aspirants a stage, costumes and all the resources of the theatre except decor for the presentation of their ballets. A large and enthusiastic audience included many critics who were also there on an educational project, studying the bare bones of immature choreography. Criticism in print was not asked for but mention must be made of **Kenneth Macmillan's** "Somnambulism", three dreams — Anxiety, Premonition and Monotony — which were the most vivid, economical debunking of psychiatric ballets in terms of pure dancing that one could hope to see.

Violetta Elvin, ballerina of the Sadler's Wells Ballet, was married in Milan, January 27th, to a German-born American, Siegbert Weinberger of New York. The superintendent of La Scala, where Violetta Elvin has been appearing as guest artist, was the best man. Miss Elvin, who is of Russian birth, was previously married to Harold Elvin, a British Embassy official whom she met in Moscow. The marriage was dissolved in October 1952.

Beryl Grey, ballerina of Sadler's Wells Ballet and in private life Mrs. Sven Svensen, was due to dance "Swan Lake" at the Stockholm Opera House on February 28th. She is the first English dancer to appear with the Swedish company and will spend two weeks with them as guest artist. Beryl Grey has a great affection and admiration for her husband's homeland; she has learned to speak Swedish since her marriage and is proud of the way she cooks Swedish dishes.

Mary Clarke

●

News from Copenhagen . . .

Following visits by **Daniel Webster**, director of Covent Garden, and **Dame Ninette de Valois** it has been announced that the Danish Royal Ballet shall definitely be going to London for a season at Covent Garden from August 10th through 22nd. This is the company's first appearance outside of Scandinavia, and may lead to more. On March 16th and 17th they will dance at the Opera in Stockholm, Sweden, its first visit there since the war.

On Dec. 21st the Royal Ballet premiered "Idolon", a first work for choreographer **Frank Schaufuss**, music by Tchaikovsky. The title is a Greek word for "shadow of the late beloved". **Erik Bruhn**, known in the States for his roles with Ballet Theatre, danced the young man, **Mona Vangsaa** was the girl who followed him into the world of death. The ballet was considered both promising and successful. On the same evening "Folk Legend", an old Bounonville ballet, was revived with 17 year-old **Kirsten Simone** making a happy debut.

Right now the company is doing a new production of Bounonville's "La Sylphide", in which Erik Bruhn dances the Scotsman and **Margaret Schanne** the title role. Bruhn is also working with Ballet Mistress **Vera Volkova** in the arrangement of three classical pas de deux.

●

News from Paris . . .

Anton Dolin was guest of honor (along with members of London's Festival Ballet) in a soiree at the Library of the Opera. Host **Serge Lifar** spoke of the debut of Dolin and himself, already thirty years ago, with Diaghilev. At the Empire Theatre the **London Festival Ballet** did not fare very well in spite of the youth and vitality of the company. The press was far from enthusiastic and the "lack of stars" was repeatedly mentioned. Only Dolin and **Nathalie Leslie** were hailed by the critics.

The debut of **Jean Babilee** in "Giselle" at the Opera was also badly received in spite of his admirable ability as a dancer . . . **Yvette Chauvire's** recital at the Theatre des Champs-Elysée presented several new ballets — a brilliant and successful affair . . . **Teresa** and **Luis Illo** and their Spanish Ballet have prolonged their engagement as a result of a favorable response.

Claire Sombert, one of the stars in "Invitation to the Dance" has just been awarded the Rene Blum prize for 1953. She will appear with the company of **Roland Petit** in his March season at the Empire in a ballet composed by Dutilleux (composer of "Demoiselles de La Nuit"), libretto by Jean Anouilh . . . **Ludmilla Tcherina** will star in Orson Welles' ballet about the "girl in the block of ice", also being prepared.

Before the debut of the **Dancers of Bali** an article by Serge Lifar appeared in "Paris Comoedia", the weekly "Variety" of Paris, in which he told about his visit to Bali and his work with the famous Mario.

Jeanne Ronsay, the first French dancer to bring us the rhythms of India, died near Paris in retirement . . . **Bella Reine**, celebrated mime, brought to life famous paintings in a recital at the Salle Pleyel-Chopin . . . **Francoise and Dominique** continue their Left Bank programs with much success.

"L'Aigrette", a new ballet by **Princess Bibesco**, with music by George Chavchavadze was presented by the Marquis de Cuevas Company in Cannes. Choreography by **Birger Bertolin** of the Copenhagen Royal Opera.

Saul Colin

....Hollywood commentary

by Ted Hook

It's 3-D time . . .

● Three Dimensional films are the most important subject of conversation around here these days. Every major motion picture studio has announced plans to film all future pictures in one of the many 3-D processes. At present such names as **Cinerama, Natural Vision, Paravision** and **Cinema Scope** dominate the news. Naturally all studios are clamoring for box-office "firsts". The new techniques mean new problems in cinematography, lighting, costuming, scenic design, and in approach to dance.

The 3-D camera or "the monster" consists of two cameras, two films and one very complicated lens; therefore the focal point and visual dimensions vary from previous camera work. Spacing and elevation of dancers now become a matter to be adjusted to suit the new dimension.

The first venture into the field of choreography for 3-D was accidentally bestowed on **Josephine Earl**, Paramount Studio choreographer who is staging the dances for the Pine-Thomas technicolor film, "Sangaree". When she received her assignment she planned the three 18th century ballroom dances in the script for "flat" film. Half-way through the picture it was decided that "Sangaree" should be shot in 3-D as well, As a result the twelve couples executing the dances are doing their performances in two different ways, one for the conventional type film, the other for Paravision. (Audiences will be required to wear Polarized glasses to get the best results from this new medium.)

●

Gwyneth Verdon assistant dance director to **Jack Cole**, has been signed to do the second lead in Cole Porter's "Can Can". She will sing, dance and act opposite Hans Conried. I predict that this girl will be the toast of Broadway as soon as critics and theatre-goers view her talents. **Bert May** and **Ralph Beaumont** will also appear in this Broadway musical with **Michael Kidd** staging the dances.

Ken Murray has engaged New York choreographer **Virginia Johnson** to stage the dances for his TV show emanating from the new C.B.S. Television City.

Lester Horton has just finished choreographing a Polynesian marriage ritual for the Warner Brothers film "Sulu Sea" and is currently preparing his annual "Choreo '53" to be presented at the Wilshire Ebell Theatre, early March. **Carmen de Lavallade** and **James Truitt** will again head the company. This year "Choreo '53" will debut at New York City's Y.M.H.A. in late March.

Olga Lunick proved to be the busiest choreographer in TV for the month of February. Her credits include the "My Friend Irma" show; assistant to **Billy Daniel** for the Eddie Cantor "Colgate Comedy Hour" and the unique staging of a tobacco commercial for Don Wilson on the "Jack Benny Show".

LeRoy Prinz, Warners dance director, has been unanimously elected president of the British United Service Club, becoming the first American-born member ever to be elected to the position. Requirements for membership specify service in His Majesty's Service. Mr. Prinz was a member of the Canadian Royal Flying Corps and participated in World War I as a combat aviator. A major radio network recently dramatized his life story with LeRoy appearing for an "in person" interview at the close of the program.

Ruth St. Denis will make her first appearance in Hollywood since her return from dance tours in the East with her "Theatre Intime" Company. Supporting Miss Ruth will be **Dorothy Lee, Karoun Tootikian, William Skipper, Elyse Robert, Lala Lezli, Glen Hornbrook, Yvonne Redgis** and **Drusilla Davis.** Miss Ruth has staged several works from her recent book, "Poetic Biography" to be presented in this concert series.

New York dancer-choreographer **Nelson Barclift** has been signed by Wayne-Fellows Producers for a role in "Island in the Sky", a Warner Brothers release.

Shooshik and **Magda Sahakian**, Iranian dancers, make their first screen appearance in Sam Katzman's "Prisoners of the Casbah".

Las Vegas will provide the setting for another "first" in the entertainment world. Abbreviated musical versions of "Panama Hattie" and "Annie Get Your Gun" will produce more jobs, and at top salaries, for dancers who will make their debut in this new venture tabbed "Little Broadway."

Jack Donahue, now directing the musical sequences and dances for Warner's "Calamity Jane", will again stage "A Night In Venice" this summer at Jones Beach, Long Island.

Broadway's **Sylvia Lewis** is set to do a solo "can can" specialty number in Columbia's Technicolor musical "Cruisin' Down The River"; **Lee Scott** choreographs.

M.G.M. has set **Hermes Pan** as choreographer for "Kiss Me Kate" to star Kathryn Grayson and **Ann Miller.**

When **Alice Cavers** took over the part of Anne Bruce in "Look Ma, I'm Dancin'" at the Players Ring Theatre, there occurred one of those rare moments in "show-biz". Her "Swan Lake" pas de deux was so brilliant, technically and emotionally, that her fellow cast members were moved to tears.

Ruth Godfrey is currently assisting **LeRoy Prinz** for the many dance routines in Warner Brothers musical "Three Sailors and a Girl"; picture stars Jane Powell, Gordon Mac Rae, **Gene Nelson** and Sam Levene.

Bill Skipper and his new partner, **Joy Walker** headline the show at Club Macayou in Santa Monica. With a complete set of new routines, this duo manages to "pack-'em-in" six nights a week.

Focussing on Matt Mattox . . .

Jack Cole, upon completion of 20th Century Fox's "Gentlemen Prefer Blondes", will leave for New York to choreograph "Carnival in Flanders". Jack hopes to have **Matt Mattox** as his assistant and lead dancer. Matt is a dancer who has gained such favorable acclaim from the studios, choreographers and his fellow dancers that he has become very much in demand all over Hollywood. In addition to teaching all forms of dance at The American School of Dance, he recently choreographed a pilot film for the Railroad Hour Television Series in which he danced the part of "Freddie the Fiddler" from "Song of Norway". He has worked for every top choreographer in television, motion pictures and the live stage within a twelve month span. At present he is working with **Donald O'Conner** on Universal-International's, "Walkin' My Baby Back Home", (setting a night-club act) teaching, and maintaining a home for his wife and two daughters. Dancer, teacher, choreographer — and unusually gifted as each — the name, Matt Mattox.

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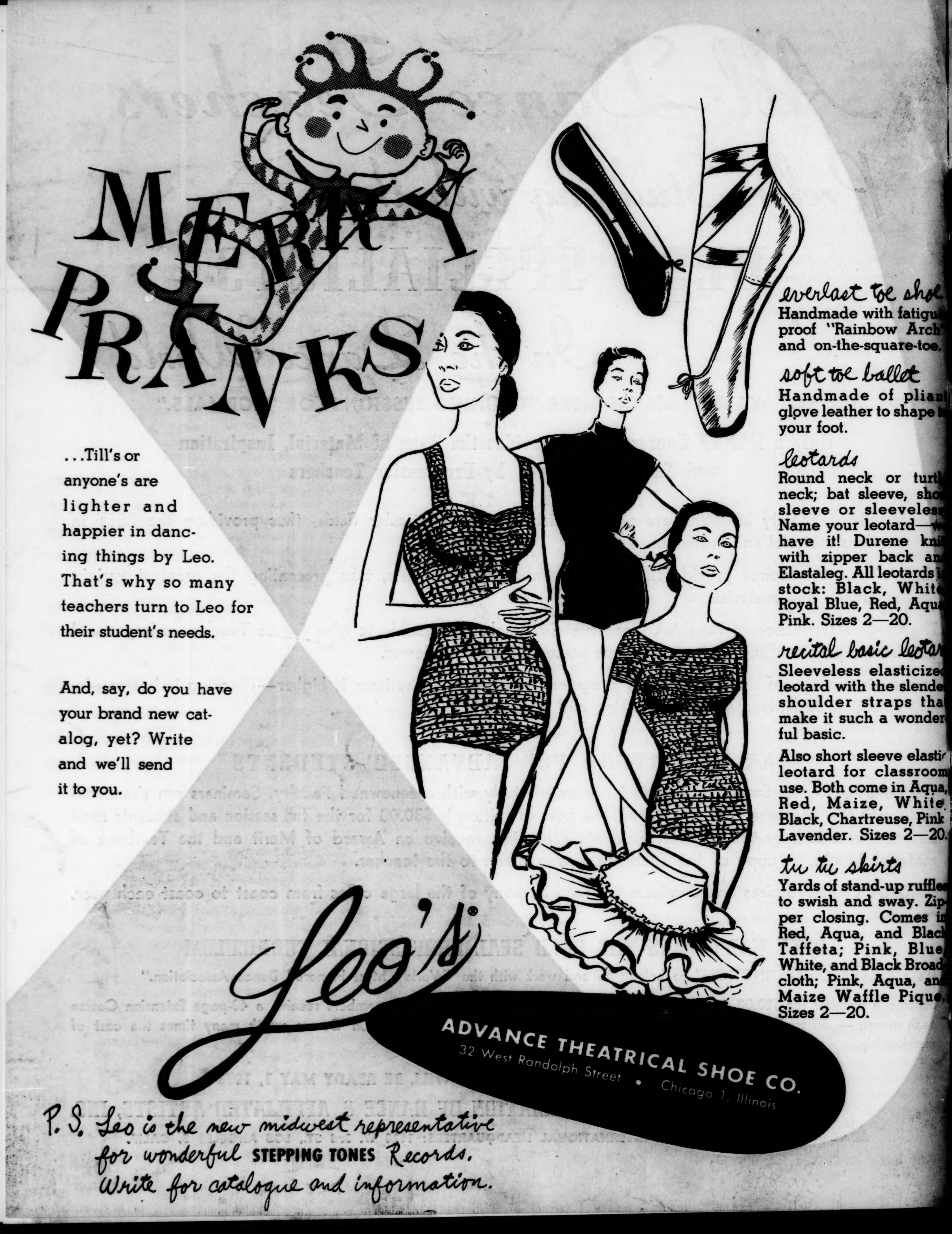

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